LE BEAU MONDE,

AND

MONTHLY REGISTER,

FOR AUGUST, 1809.

EMBELLISHMENTS.

1. Ornamental Engravings of APPARATUS for Gas Lights.
2. Two Plates of MUSIC, illustrative of the Criticisms on New Musical Publications.
3. Portraits of Two FOXES, painted by Alkins, and engraven by Miss Burns.
4. FASHIONS.—A Lady in a Walking Dress.
5. A large folded MAP, explanatory of the movements of the French and Austrian Armies.
6. An outline Engraving of the Statue of the DUKE of BEDFORD, erected in Russel Square, by Westmacott.

LITERATURE.

BIOGRAPHICAL SKETCHES. — Page

Life of John Bull, Mus. D. 379
Life of Thomas Paine 383

ORIGINAL COMMUNICATIONS.

On the titles of the Psalms 386
The Thyrde Boke of the Machabees....... 388
Continental Literary News 389
On the causes which have contributed to multiply the number of authors 392
On the different forms of salutation 395
Gas Lights 398
Galvanism 404

REVIEW OF WORKS OF ART.

Exhibition of the Water Colour Society.

Holworthy's Kirkstall's Abbey 411
Munn's view of Leatherhead, Surrey, &c. *ibid.*
Nicholson's Silver Mine in Norway—Harry Martin's Tower—Chepstow Castle—Rippon in Yorkshire—Pont Aberglasslyn, &c. .... *ibid.*
———— Landscapes—View of a Smith's Shop at Holnicote, near Minehead 412
Paine's Landscapes 413
Pocock's Shipping Pieces .... *ibid.*
Pugin's Landscapes 414
R. Reinagle's Landscapes—Part of Keswick Lake, &c.—Part of the Claudian Aqueduct, &c.—The Head of Rydal Lake, &c. &c. 415
S. Rigaud's Pursuit—Disappointment—The Well in Hyde Park—Telemachus discovering the Priest of Apollo 417
J. Smith's Landscapes—Rhudlan Castle—Bradby-Hall House—Bradby-hall Park—Cedar Trees—Game Keeper's Lodge—Bradby Hall, &c. .... *ibid.*
J. Steven's Landscapes .... *ibid.*
W. Turner's Northbrook Heath—View of Campsfield—Whichwood Forest—Long Compton Hill, &c. .... *ibid.*
J. Varley's Ouse Bridge and Ferry House at York—Warkworth Castle—River Scenes—Cader Idris—A Thunder Storm Windsor and its Castle—Dunstanborough Castle, &c. &c. 418
C. Varley's Scene on the Thames, &c. 423
T. Uwin's Pictures—The Philosopher Square discovered by Tom Jones in Molly Seagrim's garret—Interview between Parson Adams and Parson Trulliber—The Man in despair, &c. &c. ..... *ibid.*
F. Wells' Landscape 420
C. Wild's Landscapes—St. Augustine's Gate, Bristol, &c. &c. 421

CONTENTS OF THE FIFTH NUMBER.

Page

Monument in honour of the late Duke of Bedford, erected in Russell-square, by R. Westmacott, Associate of the Royal Academy..................... ibid.

CATALOGUE RAISONNE. 425

CRITICAL CATALOGUE OF NEW MUSIC.

Shield's Falls of the Clyde............. 426

Bishop's Mora's Love, or the Enchanted Harp 427

J. B. Cramer's seventh Divertimento for the Piano-Forte.................. 428

J. B. Cramer's eighth Divertimento for the Piano-Forte.................... ibid.

T. F. Walmsley's Eliza, a canzonet ..... ibid.

——— Child of the Summer, a conzonet .... ibid.

——— To Hope, a canzonet .. 429

——— Retirement, ditto ..... ibid.

——— The Tear, ditto....... ibid.

Two Trios, Concertantes for three flutes, by Liugi Gianella.................. ibid.

Pollaca, Adagio, and Cossack Air, by Theobald Monzani .... ibid.

Introduction and a Brazilian Air for the Flute and Piano-Forte, by T. C. Monzani 430

Six Canzonets, by Robert Topliff .... ibid.

Stay, one moment stay, by Sir John Stevenson .... ibid.

Prelude and pastoral Dance: Savoyard for the Piano-Forte, by T. Haigh .... ibid.

An Harmonic Elegy on the Death of Prince Lewis Ferdinand of Prussia, by J. L. Dussek 431

The Amusements of Bromley (Kent), by G. G. Ferrari .... ibid.

Page

Introduzione and Rondo, by T. Haigh .. ibid.

The Fugitive, or Raby Castle, by P. Anthony Corri 432

Three Sonatas for the Piano-Forte, by J. B. Cramer .... ibid.

Summer: a pastoral Divertissement, by M. P. King .... ibid.

La Rosa: a Divertissement pastorelle, by M. P. King .... ibid.

O never say that I was false of heart, by M. P. King 433

Alone retired beneath some Tree, by J. Mazzinghi......................... ibid.

The Brompton Reel, by J. Parry....... ibid.

A down a winding Nith I did wander.... 434

The favourite Waltz, by H. Holst ...... ibid.

Nightingale, by T. Hutchinson, Esq. .... ibid.

SUMMARY OF POLITICS.

Meeting of Common Council of London, —Freeholders of Middlesex—Lord Gambier's Trial, &c................. 435

Affairs of Germany.. 439

Affairs of Spain 442

Battle of Talavera.. 443

Surrender of Flushing........ ....ibid.

A Geographical and Chronological Retrospect of the Movements of the French and Austrians, in the present war.......... 444

Geographical Notes................. .. 447

SPORTS.

History of the Dog, continued from p. 276 448

THEATRICALS. 451

MODERN COSTUME. 454

AGRICULTURAL REPORT. 455

MEDICAL REPORT. 456

To Correspondents.—"A Morsel of Criticism, and a Scrap of Moral Philosophy," are received, and shall appear in our next.

// LE BEAU MONDE,

AND

MONTHLY REGISTER,

FOR AUGUST, 1809.

THE FIFTH NUMBER.

BIOGRAPHICAL SKETCHES.

JOHN BULL, MUS. D.

THE FIRST PROFESSOR OF MUSIC IN GRESHAM COLLEGE, LONDON. FROM WARD'S LIFE OF THE PROFESSORS OF THAT COLLEGE, FOL. 1740.

Vita mortuorum in memoriâ vivorum est posita.—CIC. PHILIPP. IX.

JOHN BULL descended from a family of that name in Somersetshire*, and was born about the year 1563. Having a natural genius for music he was bred up, when very young, under William Blitheman, a celebrated master at that time, and organist to the chapel of Queen Elizabeth. On the 9th July, 1586, he was admitted bachelor of that faculty at Oxford, which he had then practised (as Mr. Wood says) fourteen years†. Some time after he was created Doctor of Music at Cambridge, but the time is uncertain by reason of a deficiency in the register‡. In 1591, he was made organist of the Queen's Chapel, in the room of Mr. Blitheman, who died on Whitsunday that year, and was buried in the church of St. Nicholas Olave, Queenhithe, where the following inscription was erected to his memory, engraven in a plate, fixed in the north wall of the chancel. The church having been burnt down in the fire of London was not rebuilt, but the parish united to St. Nicholas Cold Abbey; however, the inscription has been preserved in Stow§, which I shall here insert by reason of the character therein given of Dr. Bull.

Here Blitheman lies, a worthy knight,
 Who feared God above;
A friend to all, a foe to none,
 Whom rich and poor did love.
Of Prince's Chappell gentleman,
 Unto his dying day;
Whom all took great delight to hear
 Him on the organ play.
Whose passing skill in music's art,
 A scholar left behinde,
John Bull by name, his master's veine,
 Expressing in each kinde.

* MS. Dr. Pepusch.
† Fast Oxon. v. 1. c. 131.
‡ Mr. Baker.
§ Survey of London, p. 399, ed. 1633.

But nothing here continues long,
Nor certain place can have;
His soul departed hence to Heav'n,
His body lies in grave.
He died on Whit-sunday, A. D. 1591.

The fame of Dr. Bull became much encreased by the death of Mr. Blitheman, and July the 7th, in the following year, he was incorporated Doctor of Music in Oxford*.

Upon the establishment of Gresham College, he was chosen first Professor of Music there, about the beginning of March 1596, by the recommendation of Queen Elizabeth, and, therefore, not being able to speak Latin, his lectures were permitted to be altogether in English; which practice, so far as appears, has been ever since continued, though the professors of that science have been all men of learning. In the year 1601 his health was so far impaired, that he was unable to perform the duty of his place; and therefore, going to travel, was permitted to substitute as his deputy, during his absence, Thomas Birde, master of the same science, and son of William Birde, one of the gentlemen of her Majesty's chapel. He continued abroad above a year, which makes it probable that a very remarkable occurrence, related of him by Mr. Wood, might happen in this interval, for it appears to have been under the reign of Queen Elizabeth. The story, as he tells it, is this:—"Dr. Bull took occasion to go *incognito* into France and Germany. At length hearing of a famous musician belonging to a certain cathedral (at St. Omers, as I have heard,) he applied himself as a novice to him to learn something of his faculty, and to see and admire his works. This musician, after some discourse had passed between them, conducted Bull to a vestry or music-school belonging to the cathedral, and shewed to him a lesson or song of forty parts, and then made a vaunting challenge to any person in the world, to add one more part to them; supposing it to be so complete and full that it was impossible for any mortal man to correct or add to it. Bull, thereupon, desiring the use of ink and ruled paper (such as we call music paper), prayed the musician to lock him up in the said school for two or three hours; which being done, not without great disdain by the musician, Bull in that time, or less, added forty more parts to the lesson or song. The musician thereupon being called in, he perused it, tried it, and retried it. At length he broke out into a great extacy and swore "by the Great God, that he that added these forty parts must either be the Devil or Dr. Bull." Whereupon Bull making himself known, the musician fell down and adored him. Afterwards continuing there, and in those parts, for a time, he became so much admired, that he was courted to accept of any place or preferment, suitable to his profession, either within the dominions of the Emperor, King of France or Spain. But the tidings of these transactions coming to the English court, Queen Elizabeth commanded him home†. But that part of the story relating to the forty parts, said to have been added by Dr. Bull in two or three hours, has been rejected by our best artists in music, as a thing wholly improbable. And the account they give of it, as a thing handed down by tradition, is this: that the lesson or song, when delivered to the Doctor, consisted of sixteen parts, to which he added four others. This, considering the fullness of the piece before, and the shortness of the time in which he made those additions, is esteemed by them an extraordinary performance, and what might justly occasion the greatest surprize in the musician upon the first sight of it. After the decease of Queen Elizabeth, he became chief organist to King James; and July 16, 1607, his Majesty and Prince Henry, with many of the nobility and other honourable persons, dined at Merchant Taylor's Hall, it being the election day of their master and wardens; when the company's roll being offered to his Majesty, he said he was already free of another company, but that the Prince should grace them with the acceptance of his freedom, and that he would himself see when the garland was put on his head, which was done accordingly. During their stay, they were entertained with a great variety of music, both voices and instru-

* Fasti Oxon, v. i. c. 144.

† Fasti Oxon. v. i. c. 131.

ments, as likewise with several speeches. And while the King sat at dinner, Dr. Bull, "who (as Stow says,) was free of that company, being in a citizen's gown, cappe and hood, played a most excellent melody upon a small payre of organs, placed there for that purpose only*." December 20, the same year, he resigned his professorship in Gresham College, but for what purpose I cannot say, since he continued in England several years afterwards.

It is well known that church music, for which he was so especially celebrated, had received a very great change by the reformation, both here and in foreign countries; the *Motottis* of saints, *Aves, Salves, and the like being all rejected where that prevailed.* In the church of England the matter of it was adapted to the Liturgy, and the Lutherians seem to have gone much the same length in retaining the solemn service, though with more instruments and variety of harmony; but the Calvanists, at the same time, wholly excluded this service, and substituted a metrical psalmody, instead of alternate and antiphonial chanting, which by degrees obtained in our English churches, so that the former was kept up only in the colleges, cathedrals, and royal chapels, from which also attempts were made by some courtiers in the time of Queen Elizabeth, to get it removed, had she not prevented it by her injunction†. However, that our most celebrated composers of church music till that time flourished in her reign, is acknowledged by a noted author upon this subject. "Since the time (says he) that the old Primate of England, Theodore, with his assistant, Adrian the Monk, first established the skilful use of music throughout all the Saxon English churches; and the good old Bishop Patta, of Rochester, being driven from his diocess by the Mercians, thought it no disparagement to go about the churches and teach them choral harmony; many, doubtless, have excelled from time to time in this faculty among us, yet none that we know of have committed ought to score, which would be much useful or pleasing to the ears of our age, till Queen Elizabeth. Her reign brought forth a noble birth, as of all learned men, so of famous composers of church music.‡"

This was very probably owing to the encouragement given by that Princess to this art, in common with others, as well by her example as favour; for she was not only a lover of music, but was likewise skilled in it herself. And therefore Richard Mulcaster, then Master of Merchant Taylor's School, paid her a handsome compliment on that account in the following verses:

> Regia majestas, ætatis gloria nostræ,
> Hanc in deliciis semper habere solet;
> Nec contenta graves aliorum audire labores,
> Ipsa etiam egregie voce manuque canit‖.

But notwithstanding there were many artists of that profession, who were very eminent for their skill and composition, the esteem of that science began to sink very much in the following reign; so that several masters, in publishing their compositions, complain of the great want of court patrons at that time, and therefore dedicate their works to one another. And this might possibly induce Dr. Bull afterwards to leave England, upon finding less regard shewn to his art here than had been formerly; for in 1613 he went into the Netherlands, where at Michaelmas, that year, he was admitted into the service of the Archduke§, and Mr. Wood says, that "he died at Hamborough, or rather as others, who remembered the man, said, at Lubeck¶." The time of his death I have not been able to learn; but the last of his pieces that have come to my knowledge, with any note of the time, is dated the 30th May, 1622, the words of which are in the language of that country. And his admirable skill on the organ, which could not but render him very acceptable in

* Stowe's Chronicle, p. 890, ed. 1615t

† MS. Dr. Pepusch.

‡ In the dedication of a book, intituled, '*The first Book of selected Church Music,*' *etc.* which will be more fully described afterwards.

‖ These verses are in a poem prefixed to a book, intituled, '*Discantus cantiones, quæ ab argumento sacræ vocantur, quinque et sex partium. Autoribus Thoma Talliso et Gulielmo Birds, Anglis & Lond*: 1575. *quarto oblongo.*

§ MS. Dr. Pepusch.

¶ Fasti Oxon. v. i. c. 144.

those parts, where that sort of music was then highly esteemed and encouraged, makes it probable that he might choose to end his days there.

His picture is yet preserved in the public music-school at Oxford, among other famous artists and professors in that faculty, which hang round the room. It is painted upon a board, as the manner then was, in the habit of a batchelor of music. On the left side of the head are the words *An. Ætatis suæ* 26, 1589; and on the right side a looking-glass, upon which is placed a human skull with a bone cross the mouth. Round the four sides of the frame is written the following distich:

> "The bull, by force, in field doth raigne,
> But Bull, by skill, good-will doth gain."

Several of his pieces have been long since published in some musical collections: as—

1. *Parthenia, or the Maidenhead of the first Musick that ever was printed for the Virginals; composed by three famous masters, W. Bird, Dr. John Bull, and Orlando Gibbons, gentlemen of his Majesty's chapel.*

This book appears, by the title, to have been first published in the reign of Queen Elizabeth, but, as Mr. Wood says, without any date. I have seen another edition, dated 1659, with the words *cum privilego* underneath, though the two last figures seem to have been altered; nor was that time at all suited to publish works of this kind, while the affairs of the nation were in such disorder. The collection contains twenty-one lessons, of which those from nine to fifteen, inclusive, were made by Dr. Bull.

2. *The first Book of selected Church Musick, consisting of services and anthems, such as are now used in the cathedral and collegiate churches of this kingdom: never before printed: collected out of divers approved authors, by John Barnard, one of the minor canons of the cathedral church of St. Paul, London.—London*, 1641—*folio.*

In this collection, the anthem '*Deliver me, O God*,' (fol. 123) is ascribed to Dr. Bull.

3. *The divine services and anthems usually sung in the cathedral and collegiate choirs, in the church of England; collected by James Clifford: London*, 1663. *Folio.*

Some pieces of Dr. Bull are put into this collection, at p. 36, 137, 187, &c. as Mr. Wood relates, for I have not seen the book.

But besides these, there is extant a large number and variety of Dr. Bull's pieces in manuscript, that make a part of the curious and valuable collection of music, now reposited in the library of Dr. Pepusch; of which I shall here add the following account as communicated to me by the Doctor.

For the organ or harpsichord.—A large folio, neatly written, bound in red Turkey leather, and gilt, but not entered in the catalogue.

1. *Walsingham* *.
27. *Galliard to my Lord Lumley's Pavan.*
30. *Pavan.*
34. *Galliard.*
49. *The Quadran Pavan.*
54. *Variation of the Quadran Pavan.*
59. *Galliard to the Quadran Pavan.*
63. *Pavan.*
66. *Galliard to the Pavan.*
67. *St. Thomas' Wake.*
69. *In Nomine.*
70. *Fantasia upon a plain song.*
76. *Pavan of my Lord Lumley* †.
80. *Præludium to Gloria tibi, Trinitas.*
81. *Gloria tibi, Trinitas.*
82. *Salvator Mundi, Domine.*
86. *Galliard.*
87. *Variatio.*
89. *Galliard to the Pavan*, p. 63.
92. *Fantasia upon ut, re, mi, fa, sol. la.*
197. *Præludium.*
199. *Fantasia.*
214. *Præludium.*
215. *Præludium.*
219. *In nomine.*
229. *Christe Redemptor.*
250. *The King's Hunt.*
252. *Pavan.*

* This tune, which begins '*As I went to Walsingham*,' was first composed by Wm. Birde, with twenty-two variations, and afterwards thirty others were added to it, at different times, by Dr. Bull.

† See the Galliard to this Pavan, p. 37 above.

254. *Galliard.*
255. *Dr. Bull's Jewel.*
256. *The Spanish Pavan.*
262. *The Duke of Brunswick's Almand.*
299. *Piper's Galliard.*
300. *Variatio ejusdem.*
302. *Præludium.*
303. *Galliard.*
304. *Galliard.*
306. *A Jig. Dr. Bull's Thyself.*
306. *A Jig.*
307. *Præludium.*
314. *Præludium.*
317. *Fantasia, with twenty-three variations upon ut, re, mi, fa, sol, la.*
377. *The Duchess of Brunswick's Toy.*
391. *Miserere—theee parts.*

No. 16 *in the catalogue, a large 4to.*

The eminent abilities of Dr. Bull in his profession, and the great regard which was shewn to his compositions, may in some measure appear, from the number and variety of his pieces contained in this catalogue that are yet preserved.

There is likewise extant a folio volume, handsomely bound in red Turkey leather, and gilt, with the following words stampt on the cover.

John Bull,
Docter of
Musique . Orga
niste . and Gent.
ELMAN . of HER . Majes
TIES . most Honorable
Chappell.

Besides this inscription, the ruled paper shews that the book was made at that time, by the letters T. E. marked upon every sheet, which stand for *Thomas East*, who printed music under the patent of Thomas Tallis and William Birde, granted them in 1575, by Queen Elizabeth, for twenty-one years. However, few of the tunes have the words put to them, or the name of the composer; and Dr. Bull's name is not to any of them, but only those of other persons; so that whether any of them were really made by him is uncertain *.

* Here he is called Mr. Bull, which shews that this piece was composed very early, before he was created a Doctor.

LIFE OF THOMAS PAINE.

AMIDST the scenes of death and desolation to which the French revolution and its immediate consequences have given rise, an event has occurred which must irresistibly attract the eye of the philosopher and politician. An American newspaper has just announced to us the death of Thomas Paine, the great modern revolutionist, the philosophical infidel of his day, who for a time grasped the popular mind of his country, threatening to wrench it from every tie of human and heavenly allegiance! His appearance formed an æra in the literary world; his life a lesson for the thinking and the thoughtless; and the circumstances of his death an awful warning to those who, in the little workings of human ambition, or the vain arrogance of human wit, would endeavour to uproot what the wisdom of ages has cautiously established, or cast the empty bubbles of an ungrateful scepticism against the promulgated decisions of Omnipotence. He is now gone, and nothing remains of him to us but the awful bequest of an example, which the feeling cannot contemplate without sorrow, and on which the wise may ponder with advantage.

It was a favourite maxim of Helvetius, and indeed the chief business of his life to establish it, that the original genius of mankind is the same, and that the difference of acuteness, which we see so strongly characterised in different persons, is merely the result of the variety and perseverance of their applications. This supposition has been ably combated by many writers with all their powers of argument, and all the fertility of their wit: perhaps, however, a better refutation of the hypothesis could not be advanced than the very example of

its author; for how many have been toiling for ages in the field of literature, unable to evince the merit or acquire the reputation of Helvetius. Paine formed a striking exception to the doctrine; a powerful example of the superiority of mind unformed by education, unaided by study, and even undermined by intemperance! Neither his birth or education offered any favourable omen of his future celebrity. He was the soon of a poor stay-maker at Thetford, and educated in the strict discipline of the Quaker religion, with the few advantages which a small grammar school in the neighbourhood afforded. The circumstances of his parents quite precluded him from the higher circles of education, and indeed the promise of his youth could not induce them to suppose that any extraordinary privations, on their part, to procure for their son the improvement to be derived from literature, would be followed by any extraordinary attainments. He was not remarkable at school either for brilliant talents or laborious application, and passed through the usual routine of its classes, noted, if for any thing, for his wayward idleness. Under these circumstances, his father determined to educate him in his own profession, and he, who was destined to act a leading part in scenes on which posterity will pause with wonder, actually passed his first years in the humble occupation of a stay-maker. Paine, for some time, pursued the employment allotted him by his parents; but a mind which neither poverty could fetter, nor the prospect of persecution intimidate, could not long bear the degradation of manual drudgery. Neither his original occupation, nor the profits of a place in the excise, which he afterwards obtained, suiting his inclination, he bade farewell to the place of his nativity, and set out for London, the general refuge of distressed merit or adventurous speculation.

"London, the needy villain's general home,
"The common-sewer of Paris and of Rome."

Here we find him in an obscure lodging in Fetter-lane, doomed to provide "for the day which was passing over him," under all the horrors of poverty, and the insolence of the literary employers, to whom it compelled him to have recourse. Little could be expected from a man in this situation. His first essay, *a Petition for the Excise Officers*, and *a few Letters on different Subjects*, dropt "still born from the press;" but indeed it could not be supposed that the abortive offsprings of hunger and dependence, should give earnest of the powers which were afterwards to fix the attention of the civilized world, and dispute the palm of precedence with a Burke. Unknown and neglected, Paine might have languished out his life in a prison, or extinguished it in its prime, had it not been for an introduction to Franklin, from whom he received letters of recommendation to America, and every assistance in his power to bestow. The penetrating mind of the great American discovered, perhaps, the as yet undeveloped powers of his *élève*, and his generous philanthropy could not suffer that spirit to pine under neglect, which might have been exerted for the advancement of virtue, and the amelioration of his species. With such expectations, Paine took his leave of England, a voluntary exile from the country of his birth, which he might have lived to adorn and improve, had any friendly hand been stretched out to shelter him from the chilling winds of adversity, or the still more agonizing stings of contempt. But the day of literary encouragement is gone by.—A Leo, a Mæcenas, a Louis the Fourteenth, are the phenomena of centuries.—The important and improving occupations of the groom or the gaming-table—the fame of an infidel jester, or a ruffian charioteer, are seductions which the aspiring spirits of our young nobility cannot withstand, and for which the claims of indigent merit are passed by without notice—happy if not with derision!—At this æra of Paine's life we cannot help pausing with indignation, the more so, because from it flowed most probably all the pernicious doctrines which he afterwards propagated, and which have stampt his memory with such merited execration. He despised the pride of birth on account of the insignificant pretensions by which it was supported, and denied in his heart the superintendance of a Providence, which flung forth its bounties with such an undis-

criminating hand, adorning the contemptible in the trappings of power and wealth, while it left real merit to pine under the accumulated miseries of poverty and neglect. It was an impious interference, but it was drawn in the bitter consciousness of undeserved inferiority, and made an impression which no time could efface, or no experience counteract. In the phrenzy of his mortification, his galled and despairing spirit dared to arraign the benevolence of his Maker, reject the mysteries which he could not comprehend, and draw from the dark ignorance of a discontented heart arguments against the wisdom of the most wise, and the power of the Omnipotent!—Paine arrived in America immediately after the declaration of her independence, at the conclusion of that melancholy contest, in which England madly risked her power and character to suppress the struggles of rising freedom, and unjustly deny to her own brethren those high privileges which it should be her most glorious ambition to diffuse, as it is her noblest boast to enjoy. The attempt was vain—the Americans were a colony of Britons:

"*Cœlum non animum mutant qui trans mare currunt.*"

Our native oak spread its foliage to the opposite shore of the Atlantic, and the fruit which fell from its branches inherited the vigour of the parent stem, rising proudly under depression to shelter the soil from whence it sprung. On Paine's arrival, the contest was at an end—victory and freedom had crowned the patriotic banners, and war reposed under the shade of the laurel. Nothing was left for the conquerors but to enjoy the fruits of their valour, and establish their freedom on the basis of a permanent constitution. This was a most difficult task—the warrior was more suited to the field than to the cabinet, and the various plans proposed by those who had taken an active share in the revolution, only perplexed those to whom they were submitted, and dissatisfied their authors by their rejection. It was a critical æra—the fruit of all their struggles might have been blasted in a moment, and a civil war have given their armies new strength and new encouragement. Some man was wanting, before whose mind the universal nation would bow down, and in the confession of whose superiority, as if by an instinctive impulse, the discontented opponents would unite—such a man America wanted, and, strange to tell, she found him in the son of the poor Thetford stay-maker! At this period Paine produced his celebrated pamphlet, called '*Common Sense*,' proposing the plan of a new constitution on the republican model. Scarcely had it appeared, when it attracted the notice of the leading men in the state, and absolutely identified itself with the wishes of the multitude—it spread like lightning through the country, and the extent of its impression was unparallelled in the annals of printing. Its ideas were instantly adopted, the wisdom of its propositions acknowledged, and its author shared with Washington and Franklin the blessings of a grateful people. Birth gave no lustre to the triumvirate of which he became a member, but their nobility sprung from the mind, and infant liberty consecrated the title. Naturally enough, enamoured with the popularity which he enjoyed, America now became the country of Paine's adoption—as a naturalized citizen, he enjoyed all the immunities of their state—as a public benefactor, he shared all the effusions of their gratitude. Paine might have now retired into an honourable repose, and, after a life of national esteem and respect, have been followed to his tomb by the tears and benedictions of an emancipated people. Our great Bard says

"There is a tide in the affairs of men,
Which, taken at the full, leads on to fortune."

This was perhaps the crisis of Paine's fate; here he might have paused, content with the praise of those around him, and certain of the applause of posterity. Washington had set him a glorious example—the good he sought, obtained, he retired into unambitious solitude, aware how fleeting is that fame, which springs from self-interest. The prudence of the hero justified his fortune, and the shades of Mount Vernon shall long be the shrine of the Patriot's pilgrimage—the modest virtue of its possessor, the prayer of his proudest emu-

lation. Paine was destined to act a very different character: his young spirit had but just tasted the sweets of popularity, and the perils of public life were forgotten in the aspirings of his ambition. Unhappily for him an opportunity soon offered for its exertion.—The troops with which France had aided America, in her struggle, returned home flushed with conquest, and fired in the cause for which they fought; they diffused their sentiments through the country—and it was ripe for their reception! The licentiousness of her court, the tyrannic remains of the feudal system, unsuited to the progress of modern refinement; the iron oppression of a debauched and worthless nobility, but, above all, the ardent efforts of her philosophers; every page of their writings illuminated with the fire of freedom, inspired universal France to shake off her chains, and "break them on the heads of her oppressors." The Court saw the rising spirit, and made a weak effort to restrain it. Unsubdued, but exasperated, it burst forth with renovated vigour, and the destruction of the Bastille sounded the tocsin of revolutionary triumph throughout Europe. At this time Paine returned to his native country; he found the French enthusiasts denouncing the very name of monarchy, as if the vices of their own court and the existence of every other were identified! The reflections of Mr. Burke had just made their appearance—the publication of "*The Rights of Man*" rapidly followed, announcing Paine's arrival, and its object, to England. Its effect was magical—the people perused it with avidity, and the mutiny at the Nore filled the disaffected with hope, and the wisest with apprehension. It is not our province, nor even within our power, to analyze the motives which led to the production of either of those far famed pamphlets—the scrutiny of the heart is the privilege of the Divinity alone. The appearance of Paine's work, however, could have had no good effect. In France, where the Despot and the King were one, it might have been necessary; but England needed no regeneration. The will of the people was the proud title upon which our Monarch founded his right to reign, and the purest principles of liberty the pillars by which his throne was supported. We do not deny but there are some genuine sentiments of freedom in 'The Rights of Man,' but they are mangled plagiarisms; and what the pure intentions of Locke produced, Paine meanly stole and vilely attempted to pervert. The objectionable passages, it is needless to repeat: they have been long since forgotten, even by the misguided, and it is vain to revive what it would be wicked to practice and pernicious to remember.

(To be continued.)

ACADEMICAL CONTRIBUTIONS.

ON THE TITLES OF THE PSALMS.

MANY new observations have been made on the Titles of the Psalms, but attended with the greatest uncertainty. Later Eastern customs, respecting the titles of books and poems, may perhaps give a little determinateness to these matters, but great precision and positiveness must not be expected.

We are informed by D'Herbelot, in his collections from the Oriental authors, that a Persian metaphysical and mystical poem was called *The Rose Bush* (p. 407). A collection of rural essays, *The Garden of Anemonies* (p. 158). Another Eastern book, *The Lion of the Forest* (p. 300). That Scherfeddin, at Baussiri, called a poem of his, written in praise of his Arabian prophet, who he affirmed had cured him of a paralytic disorder in his sleep, *The Habit of a Dervise* (a sort of mahommedan monk) and because he has celebrated these for having given sight to a blind person, this poem is also intituled by its author, *The*

Bright Star (p. 195 and 211). Other titles mentioned by him are as odd.

The ancient Jewish taste may be reasonably supposed to have been of the same kind. Agreeable to which, is the explanation some learned men have given of David's commanding the *bow* to be taught to the children of Israel (2 Sam. 1. 18), which they apprehended did not relate to the use of *that weapon in war*, but to the hymn which he composed on occasion of the death of Saul and Jonathan, in which he mentioned the *bow* of Jonathan, and from whence he intituled this elegy, as they think, *The Bow.*

The 22d Psalm might, in like manner, be called *The Hind of the Morning*; the 56th, *The Dove dumb in distant places*; the 60th, *The Lily of the Testimony*; the 80th, *The Lilies of the Testimony*, in the plural; and the 45th, simply, *The Lilies.*

It is sufficiently evident, that these terms do not denote certain musical instruments; for if they did, why do the more common names of the timbrel, the harp, the psaltery, and the trumpet, by which psalms are accompanied, never appear in these titles. Do they signify certain tunes? It ought not to be imagined that these tunes are so called from their bearing some resemblance to the noises made by the things mentioned in the titles, for lilies are silent; if this supposition should have been otherwise allowed, with respect to the hind of the morning. Nor doth the 56th Psalm speak of the *mourning* of the dove, but of its *dumbness.*

If they do signify tunes, they must signify such as those to which the hymns and songs were sung, as were distinguished by these names, and here the inquiry would terminate—whether the psalms, to which these titles are affixed, were called by these names, or whether they were some *other* psalms or songs, to the *tune* of which *these* were to be sung is doubtful.

And as we do not find the *bow* referred to, nor the *same name* twice made use of, *so far as our lights reach*, it should seem *most probable* that these are the names of those *very psalms* to which they are prefixed.

The 42d Psalm, it is thought, might be very well intituled, *The Hind of the Morning*, because as *that panted after the water brooks, so panted the Psalmist after God*; but the 22d Psalm, it is certain, might equally be distinguished by this title, *Dogs have compassed me, the assembly of the wicked have enclosed me*; and as the psalmist did, in the 42d Psalm, rather choose to compare himself to a hart than a hind, the 22d Psalm much better answers this title, in which he speaks of his hunted soul in the femenine gender—"Deliver my soul from the sword, my *darling*," (which in the original is femenine) from the power of the dog.

Every one that reflects on the circumstances of David, at the time to which the 66th Psalm refers, and considers the Oriental taste, will not wonder to see that psalm intituled, *The Dove dumb in distant places*: nor are *Lilies* more improper to be made the titles of other psalms, with proper distinctions, than *The Garden of Anemonies*, to be the name of a collection of moral discourses.

It has frequently been the practice of men of very considerable learning, to employ themselves in writing down the places of the Greek *Classics*, which they have thought explanatory of passages of scripture, and volumes of this kind have been published to the world, from whence succeeding commentators have taken and then placed them to their writings; but modern books of travels and voyages, which, when perused by the eye of research and discrimination, will afford us many valuable observations, these have been too much neglected.

We shall think it our duty, and perfectly consistent with the orthodox character of this work, occasionally to offer such hints and remarks of this cast as may occur—not expecting when all the circumstances are considered, but that such a task, which is laudable in itself, will be received with candour, and marked by public approbation.

THE THYRDE BOKE OF THE MACHABEES,

Not found in the Hebrew Canons, but translated out of the Greke into Latyn, and taken in the steede of one of the Bookes of Holy Scripture, worthy to be reade by all Godlymen; never before set forth in the Engleshe tonnge.

THE CONTENTS OF THIS BOOKE.

Herein it is declared, the fearfull punyshemente of the blasphemous tyranny of *Ptolemeus.*—Item, What myschefe he dyd afterwardes enterpryse againste the Jewes, whiche God neverthelesdyd gracyously withstand and brought it to a good ende, thereby sygnyfying unto us, that the hartes of kinges and princes, and of all men, are in his hande.—*Proverb.* xxi. *Regum* l. c, d. i. *Hester* vi. 6.—And that no man shall be confounded that putteth his thrust and confidence in hym. *Esaye* xlix. e. xxviii. c. lvii. 6.—*Psal.* xxv. a. 31. a. xxvii. c. lxxi, a. *Roman.* ix. d. v. a. &c.

THIS most curious document is taken from a small volume in duodecimo (with the date 1550, but no printer's name) and which is dedicated "to the ryghte noble and virtuouse Lady, Lady Anne, Douchesse of Somerset, &c. by her most bounden and daily oratour Gwalter Lynne, wyshedd aboundance of all grace and godlyness; with a lounge and prosperous estate to God is Honour, and your Grace's health and salvatyon," &c.—Imprinted at London for Gwalter Lynne, dwellying in Somers Keye, by Billyngesgate, in the year of our Lord M.D.L. *cum priv. ad imprimand. solum.*

CHAP. I.

When Philopater had understood by thoos that were comen agayne, that Antiochus had taken from hym suche holds as he had: he raysed all his army, as well foot as horsemen, and taking with hym his sister Assinoe, he ranne out even as fare as the countries of Raphia, that were borderinge upon hym, where Antiochus host camped; and one Theodotus, thynkynge to brynge the matter to pass, by crafty traines, when he hadde taken the strongest men of armies that were put unto hym by Ptolemeus: in the night, he gat him to Ptolemeus tent, to kill him unawares, and so make an end of the battel. But Dositheus called the son of Drimilius a jew borne, and afterwards forsaking the law, and tourned from his father's ordinances, which was hired for the purpose, put in his stead in the tente another poore man, which chanced to be slayen, for hym; and as they fought fearcely together, but Antiochus moare. Arsnioë went diligently about her men weeping pitifully, her heare about her shuldars, and desired them that they would helpe her valiantly, promysing to give to every of there wyfes and children, yf the had the victory, two pounds of gold. Thys is chaunsed that their enemies were overthrown, and many taken. Then whan he had thus disappointed their traines, he went about their cities that were next, and thought to comfort them with words, which, when he had done, he gave gifts unto their churches, and comforted their subjectes hartes; and when the Jews had sent the elders of their counsellours to Philopater, to salute him, bearynge gifts, and to shewe these for the things that he hadde done, it fortuned that he had a greater desyre to go to them as sone, as might be. So he came to Jerusalem and dyd sacrifice to the most Mighty God, and when he hadde done he dyd to the place as was convenient. And after when he was come in, he wondered to see the costly worke, and marvyling at the fine buyldynge of the temple, he desyred to go also into the innar tabernacle that was the holiest of all, but when they denyed him, sayinge, it was not leaful, no not to eny that were borne there, to go in, no not so much as for the prestes themselves, save only for the cheafe bishop, and that but onse in the yeare onlye, yet would he not

be turned one *wyth* *. And when they read unto him the law, yet would he not cease, but said he must needs go in. And although this honer was denyd unto them, yet that it ought not to be so unto hym, and axed them why no man stopped hym from goeing into eny temples. And when one had made answer unadvysedlye, that they dyd well because they dyd not, but this, quoth he, shall be done, and let the cause what so eny the lyst, he would in, whether they would or not. And when the pryestes hadde fallen to their faces upon the ground, and were in all theyre vestements, and prayed unto the hyghest God, to helpe them in theyre most nede, and that he would put away his strength, that threatened to hurt them, and had filled the temple with crying and weapinge, the rest that were in the cytye being greatly amased, and not knowing what had happened, came out as fast as they could. Virgens that were in the chambers, and women in child-bed, ran forth, casting dust upon their heedes, and filling the streets with mourning and lamentation. And the banners that they hadde little before proposed to go meet hym, being forgettynge, the manner that he came them, they bare them about the citie, and forsakinge ye young infantes, bothe mothers and merses ran wandering about the streates, some one way, some another, unto the high temple, and being gathered together, strived diversly against these thynges whyche he wyckedly went about. Besides this, the citizens moved wyth boldness, would not suffer him to rush in and accomplish his purpose, but tooke them to theyre weapons, and wyth great cryes ready to suffer death, they styrred up a great busyness in that place, but yet removed back by the priestes and seniores; they came again to theyre old place of prayer, and the common people, as they had begoune indeed, were set to prayer; but the elders sendynge to the kinge, assayed many wayes to remove his proud mynde from his purposed intent; but he, styfly against them, all purposed to go in, thynkynge to perform that that he had onse sayde, whyche thynge, when thei onse sawe, they hylde agaynste hym, tornynge them to hym with whom all power is, called upon hym, they and the people to helpe them at that poynt, and not to wincke at that proude and mischievous dede; insomuch that for the great noise that was among the careful people, the crye was incomparable, for it seamyd as though they had runne thorow not only the enemies heddes, but thorow the walls also, and all the pavemente; al men rather wyshinge to die than to have thy place defyled and unhalowed.

* Perhaps one bit.—*Editor.*

(Here ends the first chapter. The book consists of seven chapters.

CONTINENTAL LITERARY NEWS.

WE fear that this article will afford no great satisfaction to our readers, for it is far from yielding it to ourselves. The actual unprecedented state of the continent causes a confusion in its intercourse with this country, of which those only know the extent, who are unhappily obliged to feel it. Journals merely political continue to arrive, because the captains of neutral vessels are aware, that they are a profitable article of sale for the daily papers: and the moment of quitting any continental port whatever, they can easily procure them. Literary journals are unknown to this order of men. None arrive here by accident, or on speculation. It is with considerable delay and difficulty those can be supplied, who have urgent want of them.

We have received certain foreign literary journals, for the latter half of the year 1807. Many of the articles of intelligence they contain, must have appeared in the political prints. In the fear of incurring

the ridicule of retailing *old news*, we will notice, very briefly, some of the principal articles only. Our readers may rest assured, that we will spare neither pains nor expence, in endeavouring to procure recent publications of merit: and whenever we are fortunate enough to succeed, we will lose no time, in laying an abstract of their contents before the public.

RUSSIA.

Couns. Koehler continues his numismatical labours with great zeal. He is unceasingly cleaning the antient medals he daily receives from the Crimea, and we look to him for an immediate publication of a collection of upwards of 600 medals of kings or cities, belonging to the Greek Colonies, or to the kingdoms which extended along the northern and western coasts of the Black Sea.

Count de Boutourlin is preparing in his retreat at Moscow, a second catalogue of his superb library, which is to contain exclusively the productions of the first age of printing. M. de Boutourlin passes for one of the most distinguished bibliographists of Europe, speaks almost all living languages, and possesses most extensive knowledge in Natural History.

The minister of the interior has communicated to the Imperial Academy, at St. Petersburg, a report upon a meteoric stone of about 160lbs. weight, which fell in the circle of Ichnow, in the government of Smolensko. We subjoin an extract:

"In the afternoon of 13th of March, 1807, the inhabitants of the country above-mentioned heard an extremely violent clap of thunder.

"Two peasants of the village of Timochim, having gone to the fields, returned soon after, and mentioned that the weather having become very dark, they heard a frightful clap of thunder, and saw falling at the same instant, at forty paces from them, a black stone of a considerable size. They were stunned during some minutes, and on recovering their senses, they ran to the place where the stone had fallen: but they could not find it, because it was buried at some depth in the snow. On the report of these peasants, many of the inhabitants of the same village went to the spot, and removed the stone, which was buried more than two French feet in the snow.

It appears that the love of letters has not yet much extended in Russia, notwithstanding the pains the Emperor Alexander has taken, to facilitate their cultivation. The new universities he has founded are as yet frequented by a small number of students; and complaints are still made of the difficulties opposed to instruction, by the ignorance of the disciples in the German language, and of the Masters in the Russian. The Professors, almost all Germans, are reduced at Moscow to the expedient of holding their lectures in the French language, which they know very imperfectly, and one can easily imagine the confusion which must result.

DENMARK.

One of the saloons of the library of the University of Copenhagen, is to serve henceforth as a deposit, for all the monuments of the antiquities of the North, which can be found in the Danish States. The Professor Nyerup has invited all individuals, who possess any of these curious remains, to do homage with them to this new museum, of which he has the direction. Hitherto, the most important pieces of this cabinet are four large stones, covered with Runic characters, and which alone remains of thirteen, assembled at great expence by Frederick the Third, from all parts of the kingdom. They were left a long time exposed to the injuries of the air, and finally nine of them were employed in building, after being stripped of their venerable characters!

Among the private libraries, which have been burnt by the bombardment of Copenhagen, we regret particularly those of the Professors Risbrigh, Wolf, Kierulf, and Woeldicke. With that of Breum were destroyed, the manuscripts of the Islandic Dictionary of Olussen, which was printing at the expence of the Royal Academy. This loss it will be difficult to repair.

They are gathering in a Norwegian Island a great quantity of the feathers of a bird, called *Alca Arctica*, a kind of gull, which makes its nest in the cracks of the rocks. To pluck them, they make use of a crotchet of iron manufactured on purpose. What

is singular is, that it suffices to hook one of them, to have all that belong to the same hole. While they pluck the first, the second bites its tail; the third does the same to the second, and so on; not one will let go, and in this manner, they take dozens at a time.

Professor Danzel, who has opened a subscription for the experiment, he proposes to make of his invention for guiding baloons, has laterly delivered to the admiralty, the model of a machine of his invention, for making a vessel move in calm weather.

There is to appear at Kiel, a *Gazette of Literature and the Arts in Denmark*, edited by the Professors Rahbeck, Guldberg, and Schultz. They have as yet published only their prospectus, which in truth contains something remarkable: it is nothing less than the project of abolishing the German language in Holstein, and of substituting the Danish. What is still more singular is, that the journal which is to operate this prodigy, is itself to be written in German.

GERMANY.

The late Baron of Wrede, brother to the general of that name, has left at Heidelberg, where he died, a choice collection of medals and rare woods of India, and also of most precious manuscripts, relative to the history of the East.

This collection is for sale: but if the widow of M. de Wrede should not receive suitable proposals, it is to be feared, that she will take back this truly curious cabinet to India, her native country, whither she proposes to return.

The friends of religion and of religious concord, will learn with pleasure, that there has appeared at Brunswick a new German translation of the new testament, intended for the use of all christian communions. It is the production of two Benedictines, Charles and Leander Van Ess, and enlightened critics agree, that it is the best extant in the German language. They have printed at once two editions, one for the Catholics, the other for the Protestants: but the first differs from the second only, by some additions taken from the Vulgate: both have been approved by the theologians of the respective communions. The two learned Benedictines are occupied about the translation of the ancient testament, upon the same principles. May they succeed as well as the pastors of Geneva, who have given a French version of the bible, as much esteemed by the catholics as by the protestants! If we may flatter ourselves with the prospect of some day uniting all our churches into one, the first step must doubtless be, to understand one another on the primitive basis of the faith. In three months 10,000 copies of this work were sold.

The solemn renewal of the academy of Munich took place on the 27th July, 1807, under the presidency of Couns. Jacobi. After the Secretary-General M. Schlichtegroll had read the royal statute, which constitutes the academy, all the members took the oaths. The object the founder prescribes to the academy is, to furnish to the sciences new results, or to render the old ones more fertile in consequences, and to give currency to both in the Bavarian States; so as to extend to the knowledge of truth the employment of what is useful, and the taste of the sublime. It is not particularly determined to what kind of labours, the academicians are to devote themselves, because liberty appears essential to the success of genius in philosophical and scientific speculations. It is only recommended to those academicians who may be inclined to occupy themselves with the practice, rather than the theory of the sciences, to direct their experiments to the good of their country.

All the places are for life. Nobody can be an ordinary member, unless he is known to the world, for works of real merit or for important discoveries, and that he enjoys an unblemished reputation. The academicians, when they have no other title, are to take rank with the first administrative places; and their widows and children are to have the same pensions as those of the officers, who occupy those places, unless his Majesty thinks fit, to treat them still more favourably. They are to enjoy considerable salaries.

In order that all means of cultivating the sciences and literature may be at the disposal of the academy, there have been

united to it the royal library, the cabinet of natural history, the cabinet of physics and mathematics, the politechnical cabinet, the chemical laboratory, the cabinet of medals, the antiques, the observatory; and there shall be founded on the requisition of the academy, any establishments that are desirable.

SWITZERLAND.

Orcell and Fusli have published at Zurich a work entitled, *a description of Goldau and of its environs as they formerly were, and as they now are*, by Charles Zay, Doctor at Arth, published for the benefit of the sufferers, who have survived that dreadful disaster. This book is rather voluminous, but we ought to thank an author, for assembling with so much care and precision, all the details relative to the cause and the consequences of so memorable a catastrophe.

The government of Schwitz has published the engravings it had announced, representing the catastrophy of Goldau. There are two of them representing the falling of the mountain under different aspects.

ITALY.

The celebrated jesuit Vincent Requens has published at Rome: *Il Tamburo stromento di prima necessità per regolamento delle truppe perfezionato.* He says in his preface, that to perfect the drum we must change its noise into harmonious sounds, and find the means to ally them with the voice. What is more strange again, he pretends he has succeeded!

ON THE CAUSES WHICH HAVE CONTRIBUTED TO MULTIPLY THE NUMBER OF AUTHORS*.

I WISH to discover the source of that malady, of that mania of the mind, which daily multiplies authors and books, and which impels so many persons, estimable in other respects, to enter upon a career for which nature has given them no vocation. It is a question interesting and delicate, particularly for a man who is himself making his *debut* in that line.

Self-love changes its nature with the age and morals. In the earlier ages, one is filled with the enthusiasm of great virtues: it is by those one desires to excel. Self-love is then a noble and generous passion; it is the love of glory: it sustains infant states; it guides and elevates them. But as soon as society arrives at its last degree of policy and prosperity, the great virtues disappear or degenerate. Self-love changes its nature, and becomes a petty passion called vanity. Still one wishes to shine, but not by things of importance. One is no longer capable of effecting them; nor indeed is the public any longer able to appreciate the efforts they would cost. And as, after the heart of man, what most elevates him is his mind, it is to the mind that self-love has recourse; thence only it expects that success which is no longer to be looked for from the qualities of the soul.

To the ages of great virtues and great actions generally succeeds the age of talents. The consequence attached to great talents sets a multitude of heads in fermentation, and puts all kinds of vanity into commotion. There comes a time, when the reputation of a man of parts is that which can least be dispensed with. We wish to acquire it at any price; lay claim to it by anticipation; and easily imagine it is enough to shew ones-self to obtain it.

Among that croud of authors, who have no other vocation than that ridiculous assumption, some follow good models, and the route they find traced before them: others disdain the rules prescribed by taste and reason, and conceive the chimerical hope of succeeding, by the monstrous novelty of their pictures or their sophisms; thence that quantity of novels where probability and nature vanish before the whims

* This Essay is translated from a French literary work: it will interest our readers, by tracing the connection between the French press and the French revolution.

of a disorganised imagination; thence these works on metaphysics, philosophy, morals, and politics, propped by systems engendered by vanity, and defended by prevarication; works, which sapping all received ideas, all true and useful principles, ought to cover their authors with shame; but which folly adopts without examination, party spirit exalts, and the passions warmly advocate, because they flatter all the passions. What could the authors mean?—to make a noise. All modes of shining will suit with vanity: it is its nature to confound things the most opposite: to mistake notoriety for glory.

But other causes co-operate with these general ones, to augment this rage for writing, which is one of the distinguishing characters of the spirit of the age. It is stated, that the art of writing must be much easier for the inventors than for their followers. "What resources had they not?" it is said. "What fertile mines have they explored! They have monopolised all the great ideas, all the grand images, all the fine situations, all the fine characters, &c. It remains for us to glean only in the fields where they have reaped."

Let us be candid.—Before any route was traced, in these immense regions, which could we have laid out for ourselves, are we sure we would have chosen the ways of nature? It is not enough to be rich, if we know not how to make use of our treasures. Who would have taught us how to dispose of this prodigious quantity of materials? Profusion is the enemy of taste: by *taste*, I mean *the art of choosing what is proper, and what ought to please, at all periods.*—What talent, what exquisite judgment must not the inventors have possessed, to disentangle the chaos, to throw on it the light of reason and of the heart, and to separate all the confused elements? The imagination, in all its vigour, had before it a space without bounds, a perspective without horizon: it was requisite to assign its laws. Each was obliged to create the line in which he was to be illustrious; to form a language, which was the proper instrument of his sentiments and thoughts. It was requisite to give to each line the style which suits it; and, finally, to fix, by models, the irrevocable rules of taste; those rules, dictated as much by a delicate sentiment of propriety, as by the profundity of reflection.

It remains for us to profit by their labours. Their thoughts, their sentiments, are in our memory and in our hearts, and in gleaning after them we involuntarily shake the bundles they have gathered, and we cause many ears of corn to fall from them, which we look upon as our property. Each of us seizes on those ancient thoughts, and offers them under another face, in a new light, and imagines they are his own, because he has dressed them in his livery. Thus, the more there is written, the more will be written, because the memory, enriched by all that we have read, contributes largely towards the expence of thinking: and because we believe we are thinking when we are merely recollecting.

To these causes, which it were easy to develope, I will add some others, derived from the circumstances of the times. The nations of Europe are approximated by arts and commerce. Not long since, they were content with the study of ancient languages. The modern languages are now become indispensable for some, and fashionable for the many. The English, the German works have been read. New resources have been sought in foreign literature; and as it is easier to translate and imitate, than to create, many men of letters have aspired to this glory, (secondary indeed) but which requires little pains and talent. They have put to contribution the English and German novellists. The first translators have chosen good works: their success has excited emulation. Translations have filled the shops of the booksellers, have inundated the provinces, and are become the object of endless speculation.—Soon there was no choice made of models; choice became needless, provided a novel came from London, it was sure to be favourably received.

This importation of foreign talent, which tends to corrupt the national taste, ought also to augment prodigiously the number of authors. The more the taste is corrupted, the easier it becomes to write, because the imagination is no longer re-

strained by rules: and again, by the dint of reading novels, one stores ones memory with a croud of romantic situations. The names of the inventors are lost; the situations remain: we candidly believe they are the fruit of our imagination. We choose also to write a novel, and we accomplish it with the more facility, as this species of work requires no great effort of genius, when composed of the shreds and patches of a thousand others. Thence it is, that so many novels bear such a striking resemblance to each other, that one supposes to have read them already, while reading them, in fact, for the first time.

Every day, the source of reminiscence augments; thence, not only the number of authors is increased with extreme rapidity, but also the immense prolixity of their works. They become much more voluminous, because they are filled with thoughts, which have cost the author nothing; and that those who have preceded him have furnished the greater part of his stock of talent. Those who write most are, by no means, those who write best. But a time comes when an author would think himself lost in the croud of his rivals, unless he at least equalled them by the bulk of his productions.

New and still more recent causes join with those of which I have been treating; they are, in a manner, their consequences erected themselves into causes. They owe their birth to the events which have changed the political system of France.

Audacious spirits, taking advantage of the feebleness of a government, which counted perhaps too much on the love of the people, have made a culpable abuse of the talent with which they were gifted by nature. They dared to attack all religious principles, and to sap the foundations of the social order. Their writings exhibited to the multitude two attractions, which we have never known them to resist—audacity and novelty. There sprouted up, in every direction, a croud of petty authors, who believed themselves great men, when they departed from the received opinions. In thousands of pamphlets, the disgrace of the human mind, they were seen to comment upon the ideas of their masters, to attack legitimate authority, to deny even the existence of a God, to compose a code of morals according to their whim, and to raise their fortune and their reputation on the ruins of the altar, the throne, and the public morals, shaken by their seditious declamations. The moral revolution was soon followed up by the revolution in politics, which overset all ideas, exalted all the passions, and gave birth to an infinite number of works, which are tinged with the general disorganisation, and with the neglect of all kinds of principles. There were seen sprouting up in all parts politicians, legislators, reformers, journalists, &c. All established ideas being once upset, each formed for himself an opinion conformable to his character, to his inclinations, to his interest, to his vanity, and believed he had a right to maintain it. Men, driven from their rank by events, deprived of every resource, and of every hope, have written, some from speculation and from want, others to occupy themselves in the silence of retreat, and to remove from their eyes the horrors which they were forced to witness. Philosophical opinions, at first admired without reflection by a blind multitude, were soon refuted by disastrous experience. They had then as many enemies as before they found partisans. Writers in great number attacked the works of the philosophers, and sought to eradicate principles, which the powerful eloquence of events already made odious to us. Among these authors, some have been inspired by an ardent and sincere zeal, by the love of truth, and by the horror of the crimes induced by the neglect of morals and religion. Others, whom different motives caused to take the pen, less odious, though no less contemptible than the adversaries they combat, appear, by their awkwardness and their prevarication, to wish to destroy what they undertake to protect; like those ignorant physicians, who, arriving when the patient is almost cured by nature, find the secret of restoring his disorder, and of plunging him into the tomb, from whence he was on the point of escaping.

If now we cast an eye on all the idlers with whom France is filled, we shall see, that in an age illumined by all the lights of

the foregoing ages, instruction is spread in almost every class of society; that it has produced an infinite number of half-learned reasoners in every line, and on every subject. The public offices would be insufficient to occupy those who have received a kind of education, and who wish to profit by the little they have learned, a treasure they believe of great value, and of which the owners are proud and jealous, just in proportion as reason and justice make little of it. Thus, if we but reflect, we shall no longer be astonished at the great number of book-makers.

Most of these reasonings are not peculiar to France, but regard the greater part of the polished nations of Europe. Talent, reason, and knowledge, certainly, have not augmented, but are more generally diffused. Each has received a little portion of what was hitherto the property of a small number.

ON THE DIFFERENT FORMS OF SALUTATION.*

OF all human customs, none is more ancient, nor more general, than that of reciprocal salutation, according to a certain form peculiar to each country. We find it among the people of antiquity, as well as in every modern nation. Whatever is common to all mankind, ought to derive its origin from what is noblest in human nature. Salutation was, if we may so express ourselves, the first smile of humanity in its cradle, and arose at the pure source of the infant of society; and it appears to have become sacred to posterity the most remote. In its origin, salutation was a kind of worship rendered by man to man; an homage by which he recognised something divine in his fellow; and in another point of view, it was a sign of mutual hospitality among the travellers who peopled the earth.

It was probably in conformity with these ideas, that the antients attached a great value to salutation; and Egeno, in the Medea of Euripides, after saluting her, adds, "a friend cannot address to his friend a more agreeable phrase." The Rabbins, those doctors who have altered, even to caricature, the beautiful and the sublime of the holy land, prescribe to salute nobody during the night, until one is very sure that it is a man one meets, and not by chance some evil spirit: a very prudent precaution, most certainly; for the salutation would be prophaned, were it received by an angel of darkness. Have we not also seen, that formerly one of the most terrible punishments of the excommunicated, was to be saluted by nobody? It is most true, that a salutation, when it comes from the bottom of the heart, and not, as generally happens, from the extremity of the lips, has something in it soft and beneficent. We are principally aware of it, when going out early in the country we meet an honest peasant, who, with a strong and amicable voice, wishes us a good day: or, when ranging alone through the fields, in the silence of night, a salutation announces that you can walk with safety beside him who gives it. The pedestrian peculiarly can appreciate this sign of peace.

As every nation has its coins, in like manner it has its forms of salutation which belong to it. And if salutation, in general, is peculiar to mankind, the manner of saluting bears with it a national character, founded on the climate, the mode of living, and the moral and physical state of each people. Among all nations, it is a kind of current money; each acknowledges it, knows its value, and exchanges a currency for an equivalent. Salutation must then be a product of the national character, and must be analogous to it.

* This article is composed from the German of Mr. Krummacher, and extracted from the print called Morgen-blatt. The subject is amusing, and in its present shape, being stripped of a great deal of pedantry, it may entertain our readers.

ON THE DIFFERENT FORMS OF SALUTATION.

In the East, the salutation is *peace*, or *repose:* (the shalom of the Hebrews, salam of the Arabs:) *peace be with you*, and the answer is, *with you be peace.* This form perfectly expresses what is the object of the desires, and of the enjoyments of the Orientals: it presents a fundamental trait of their character. The words peace and repose include, with the Orientals, every species of comfort and happiness. When the sacred books of the Hebrews depict the state of happiness of a people, or of a king, they say: Jehovah granted him repose. If the prophets describe the happy times of a new golden age, we behold tigers and lambs, lions and oxen, new born babes and vipers, living without fear and in peace with one another. "The virtuous man," says Eliphas, in Job, "has made a compact with the stones of the fields: the wild beasts walk tranquilly around him, and peace inhabits his hut." The greatest enjoyment of the Oriental, and the image of the highest felicity, is to repose undisturbed by any thing, in the shade of the palm trees, on the bank of a fresh and limpid stream, and to pass the day doing nothing, and even thinking on nothing; and had we even not learned this from the accounts of travellers, the sofas, couches, ottomans, and all the refinements of luxury which come to us from the East, would sufficiently declare it. Is not the turban a kind of pillow, and the large garments of these people a species of quilt? Truly, the Orientals have many good reasons to cherish repose. Under a burning sky, all violent motion is painful: and when their dormant passions are awaked, they are a torrent, which tears away and ravages all around it: therefore, peace and repose are the sweetest words to the ear of these people, and with these words it is that they salute and wish each other happiness.

The salutation of the Greeks was almost the contrary of that of the Orientals: and we ought to expect it, when we reflect on the character of this active people, so entirely opposite to that of these effeminate nations. The pyramids of the East, which on their eternal bases seem to touch the Heavens: the temples, awful from their bulk, and from the mystery which surrounds them; the catacombs, hollowed in the rock; the sphinxes in repose; the cherubims; all appear to indicate a peculiar sentiment for what is elevated and boundless, and announce men resigned to retirement and contemplation. We might choose, for the emblem of the character of the Orientals, a cube fixed and stable: and for that of the Greeks, a sphere always ready to move. The Greek was ever active, occupied, and feared nothing but repose; and thence his salute was, "act successfully." (εὐπράττειν). And as he delighted in pleasure and joy, he wished them to his friends, by saying, "*flesh*, rejoice!" And in accosting one, he would ask; what are you doing, what are you busied in? The Roman, on the contrary, shews in his salute, that he sets no such great value on pleasure, but is more interested about strength; *Quomodo vales*, signifies, literally, how is your strength? *Vale & salve:* be strong and healthy. *Ave*, would signify, if we would be regulated by analogy and etymology, *have*, or possess much. These forms paint well the character of the Roman, who distinguished himself more by force, energy, and power, than by activity, talents, and serenity of disposition. Thus the word *virtus*, virtue, was originally applied, among the Romans, to courage; their distinctive character of man, *vir;* while the Greeks called virtue, harmony, or that beauty, produced by the accord of several parts, moral or physical.

Quitting antiquity, we come to the modern nations, and we find them giving rise to similar reflections. We will begin, as is natural, by ourselves, and like good Germans, laugh at our own expence. One singular question, how do you find yourself? *Wie befinden sie sich?* announces a certain reflection and circumspection. One would think, that after deliberately reflecting on our state, physical and moral, and having in a manner felt ourselves, we beg of whoever we interrogate, to communicate his observations on himself, and therein it is easy to recognise the solidity of character and the judgment of our nation. Our country gives birth to a crowd of persons, well able to calculate, and to discuss the good and evil, the utility and mischief, of

any object. For this reason, we have derived the word which signifies virtue *(tugend)*, from that which denotes value and utility *(taugen)*; and thence also we have, in latter times, protested so strongly against Epicurism.

Our compliment of adieu, *leben sie wohl*, literally, live well, is a manner of speaking, where the genus is put for the species, the abstract for the concrete. One wishes to live well in general, without particularly requiring, either a good state of health, or any other specific happiness: and in this, as in many other things, reason and good sense appear with us, to dominate over the imagination. We may say as much of this singular phrase, "*I wish you may have slept well, dined well.*" Does it not include a kind of retrospection, a return upon the past, where, however, we can change nothing? Or may we not perceive the desire we have, to be content with ourselves, and with the present, which is but a consequence of the past, after having made grave reflections on our sleep, or on our digestion? In like manner, it appears that we think more of the future than the present, in wishing to him who rises from table, a happy repast, a benign repast, *eine geseque te mahlzeit*: we wish the repast to prosper, and to diffuse on you the benediction of Heaven: an effect, which can only be apparent, when the transformation of aliments is completed. It would be much more suitable, to wish a good appetite at the commencement of a repast. One could at least profit by it without delay, particularly when a well laid table gives one the means: but we Germans do not even possess the word, and to replace it, we have composed that of *ess-lust* (pleasure of eating), which is by far more moderate and more calm. It is, besides, more conformable to our patient character. In general, our appetites are not expressed in a very imperious or lively manner: we are naturally sober, and it is from foreigners, richer than we are in this article, that we have borrowed the greater part of our culinary utensils, the skilful manœuvres executed with them, and even almost all the technical terms of this art. Our ancestors, very respectable people otherwise, were indolent enough. This it was, that allowed them to establish a law, which forbade men to marry before thirty: the errors of youth were more rare among them, than among other nations, and they were more severely punished for them, as we learn from Tacitus, &c.*

This formula, *your most humble servant*, with all its modifications, common to almost all modern civilized nations, is derived certainly from the time when the world was divided into freemen and slaves, and must consequently be of some antiquity.

Already Abraham (who, notwithstanding, was a great lord), called himself *servant*, through politeness. This word resembles much that of *livre*, in the antient French accounts; it properly indicates a pound weight of silver, but is far, indeed, from having that weight.†

After speaking so long of Germany, it is but just to say a word of our neighbours. Do we not discover the French character, in the forms of their salutations, and in their manner of address and reception. *Comment vous portez-vous? Vous portez-vous bien?* Do we not see, that this is appropriate to a people who set a great value on agility, and on the manner in which the body is fixed on its legs, and disposed for motion? Activity and agility may be counted among the great qualities of the French; and this nation, which *carries itself well*, has gained many a victory over the Germans, who *find themselves well.* The salutations of the French have, moreover, this peculiarity, that they express ordinary, and even feeble sentiments, in a very lively manner: *Je suis charmé, ravi, enchanté de vous voir en bonne santé.* Would not one think all this addressed to an intimate friend, that we had not seen for twenty years? By no means: it is to somebody that one cares for in a very ordinary way, and that one could well dispense with seeing at all; but this is a ceremony of habit, and one of those hyperboles so familiar to the French language, and to the spirit of the nation.

---

* This description, by a native German, does not incline us to regret, that we were not fated to be born in his country.—*E.*

† The present value of the *livre* is ten pence.

In Germany, we are far less lively and more respectful. We have always *the honour to be, &c.* Pleasure is, with us, a coin of base alloy, and we only offer it to our inferiors.

The salute of the English is distinguished by its energy: *how do you do?* Here we discover a redoubled activity. This word *do* plays a great part in the English language, and is a lever which puts all the other verbs in motion. We should not wrong these modern Phenicians, if we understood their last *do* in the sense which they give it in commerce, nor if we received the little phrase, *how do you do* in the meaning of *how go your affairs?* This salutation would suit very well a commercial nation, to which nothing is more interesting than its commerce; and which places, in the rank of affairs, those only which have relation to it. If this philosophy does not merit a profound respect, at least it attracts very profound attentions.

From England, we pass to Holland.—To hear the Dutch, that laborious and phlegmatic people, salute one another, one would think they were journeying on their canals, or going a voyage to the Indies. *Hoe vaert myn heer*, literally, *how travels my lord?* Does not this present to us a good, big Dutchman, well fed, and well clad, travelling at his ease on one of his superb canals, or going out to Batavia, and who hails a passing friend, to enquire if he also travels conveniently? The Englishman has also something of this salute in his *farewel*: a good voyage, a happy passage, is a wish quite natural to islanders.

We might form a species of statistic estimate, according to the salutation; by its rudeness or suavity, we might recognise the character of the inhabitants; the fertility of the country, and, perhaps, even its produce, &c.*

How much might we not add about salutation, were it not inconsistent with our limits to proceed at present? If, after all we have said, our readers are curious to know, which of these salutations we would prefer for our own use, we would assign those of the Orientalists and Greeks. What can be more desirable than peace and pleasure?—and with these wishes we salute all the Readers of the *Beau Monde*.

* If we understand rightly our author, whom we will follow no further, the salutation ought to differ widely, in a country of water drinkers, from what it is in a beer or cider country, or a cheap and generous wine country.

ON GAS LIGHTS.

Continued from page 302, of our last.

La description des arts faite avec une exactitude eclairée, depouillée de toutes les pratiques inutiles que l'ignorance toujours mysterieuse y accumule sans cesse & reduité aux principes constans de la saine théorie, est, peut être, le moyen le plus propre à hater leur perfection, et à rendre plus abondantes ces sources de biens et de commodités que l'être supréme a voulu que les hommes dussent à leur travaile et à leur industrie.

Histoire de l'Academie Royale des Sciences, 1761.

"THE carburetted hydrogen gas, now employed in several parts of the kingdom for lighting large buildings, extensive manufactories, mines, &c. is procured in general from common pit coal, by means of simple distillation. A variety of apparatus has been invented for this purpose, some of which are very complicated and difficult to be employed, and others are liable to accidents and explosions. The one which

appears to me to have the greatest simplicity, and which is, at the same time, perfectly safe in its application, I have procured a drawing of *. It may be thus described: The retort within the furnace (*a.* fig. 7.) is of cast iron; its larger end has an orifice of several inches diameter, for the admission of the coal and withdrawing of the coke, which orifice is made to shut air-tight by means of an iron plug which screws within it; and to the smaller end of the retort a leaden pipe is affixed, in order to lengthen the apparatus, and for the purpose of conveying the gas into the reservoir. This leaden pipe is generally bent into the form of an arch, to occasion more surface and more effectually to cool the gas, before it is delivered into the air vessel or reservoir. The design of cooling the gas in this way, is to occasion it to deposit the tar which always arises with it from the coal, and remains combined with it till it is somewhat reduced in temperature by passing along the leaden tubes. The two straight tubes, passing from the extremities of the arch, and furnished with stop cocks, are designed to carry off the tar into a vessel (*b*) placed beneath to receive it. If the tubes connecting with the retort be a few feet in length, a part of the tar will run off by the first pipe; and in passing along the arched part of the tube, the gas will be further cooled and more tar will be deposited†. The reservoir or receptacle for the gas is constructed on the principle of a common gasometer, and is made with two cylindrical vessels, one inverted within the other (*d* and *e*). These vessels may be of tin, or copper, or iron, or wood, as the proprietor chooses; and if economy be his first object, the gasometer may even be made with two common casks, the one inverted within the other. The inner vessel should be suspended from the ceiling of the apartment by a cord or a chain passing over a pulley, and balanced at the other end by a corresponding weight. When the apparatus is thus fixed, water is poured into the outward vessel, so as to fill up the void space between it and the outside of the inner vessel; and the air is then expelled from the latter, by forcing it down to the bottom of the water. The inverted vessel is now become full of water instead of air (the air having passed off at an orifice provided for the purpose, and furnished with a stop-cock), and the whole apparatus is ready for use. After this description, it will be seen by a bare inspection of the drawing, that, whenever the carburetted hydrogen gas is disengaged from the retort, it must rush along the tube, and will rise into the interior of the inverted vessel, which is buoyed up, and continues to rise, so long as the gas continues to accumulate. This suspended and inverted vessel is the only reservoir for the gas, and in this it is safely preserved from escape by means of the water, which is an effectual lute for the apparatus. The quantity of gas in stock is always known by the height of the gasometer, which sinks by the common pressure of the atmosphere, as the gas is used, or withdrawn from beneath it. One of the tubes that rise within the gasometer, is designed to convey the gas into it from the retort, as has been described: the other is intended to convey it to the lamps in the different parts of the apartment. These lamps may be affixed to the main pipe, or smaller pipes may be conducted from thence into other apartments, or from one story of a building to another, as convenience may suggest; for if the gas be lighted, it will burn with brilliancy at any orifice, however distant it may be from the place where it is prepared. In extensive manufactories, small brass cocks are generally affixed to every aperture, in order to open or shut the communication with the gasometer, at pleasure, that there may be no waste of gas, and that such a number of lights may be had at all times as the manufactories may require.

Whenever a charge is worked off, the

* Vid. Parke's Chemical Catechism, p. 539. (Appendiz). The drawing of the apparatus is engraved for the 3d Ed. of Parke's work, and is introduced in the title-page.

† The tube (*c*) which rises from the retort, and goes into the chimney, is designed to carry off the carbonic acid and the water, which come over in the beginning of the process, and which would injure the carburetted hydrogen gas, if suffered to mix with it.

retort is opened and the residuum is raked out, which is an excellent coke, equal in value to the coal from which it was produced. Besides the coke, a large quantity of tar is soon collected, very useful in some of the Birmingham manufactures, and employed in making a cement for aqueducts, water-cisterns, &c. &c. According to Mr. Northern*, of Leeds, who has made some accurate experiments on this subject, fifty

* It is said, that forty lamps will be supplied with gas equal to ten candles, of eight in the pound, and that each lamp consumes six cubic feet of gas in per hour—the annual cost, 250*l*. See Mr. Clegg's account of his apparatus, and our first plate on this subject.—*No*. 3.

According to Windsor,

1. That 10½ millions chaldron of coal are burned annually by 14 millions of inhabitants, besides the vast cousumption in numerous manufactories, &c.

2. That by carbonizing instead of burning coal,—by decomposing instead of wasting smoke, we save and gain near 120 million pounds sterling, annually.

3. That above 77 millions are yearly spent in lights, which form a part of the above saving and gain, and are to be replaced by gas lights of superior brilliancy.

4. That a yearly revenue, of about 11 millions, may be obtained, without becoming in the least burthensome to the people.

The following Extract of the Minutes of a Sub-Committee, appointed to examine and verify my discovery, by two different experiments on the 20th and 27th of October, at the Lyceum, is offered as a proof, how far I have under-rated the quantity of my products in my former printed estimate.

Average produce of 36*lb*. or 2 pecks of coal, carbonized in the Patent Light Stove.

lb.	*oz.*		
24	2	or 3 pecks in measure, of fine patent coke, proved to increase 50 per cent.—Estimated by me at only	33 *pr.c.*
3	12	of fine empyrumatic oil-tar, for painting, &c. proved to contain 1-10th of its weight.—Estimated by me at only	1-12th.
4	6	of ammonial liquor for salts, &c. proved to contain 1-8th of its weight.—Estimated by me at only	1-9th.
3	12	of inflammable gas, proved equal to 40 lights, or 5 lb. of candles, worth 5s.—Estimated by me, as the value of coal, at only	10 d.
36	0	being the whole weight and substance of the above two pecks of coal.	

Valuation of the said products, which, in its raw state, cost, at the highest, 10d. being at the rate of 5s. per sack, or 60s. per chaldron, of 36 bushels of coal.

pecks.			*s.*	*d.*
3		of patent coke, a far superior fuel of double heat; estimated only as coal . . .	1	3
lb.	*oz.*			
3	12	of patent oil-tar; a far superior paint, of double force; estimated as common coal-tar, 15s. per 112 lb.	0	6
4	6	of patent ammonia, of great strength and pungency; estimated at 1s. per gallon .	0	6
3	12	of patent hydrocarbonic gas, brilliantly burning, equal to 40 candles of 5 lb. weight, at 10d.	4	2
		Total value of products	6	5

Hence, deducting 10d. the cost of coal, there remains 5s. 7d. or 970 per cent. profit; besides the double heat of coke, the great heat of the process, and the heat of the lights, all of which must turn to a profitable use in houses and manufactories.

Farther proofs of the ultimate great benefits.

A. All our oils, wax, tallow, tar, and pitch, we obtain either in distant seas, or purchase in Foreign markets, at a great expence, and they produce soot, dirt, smoke, and during combustion.

B. All the products from our coal, will henceforth not only supply our own wants, but leave plenty for a profitable exportation, together with most of our oils, wax, and tallow candles.

The Mines of Pissasfalto in the Island of Bua.

Vide page 101.

ounces of coal produce six ounces of liquid matter, oil and tar, twenty-six ounces of coke, and eighteen ounces of gas. When the apparatus is well constructed, and the buildings required to be lighted are large, the process is very economical. Even several hundred pounds are annually saved in time in large establishments, as I am informed, by the use of this gas; particularly in Birmingham, Manchester, and some other large manufacturing towns. Some years ago the extensive iron works, and the counting house of Messrs. Boulton and Watt, of Soho, near Birmingham, were lighted with it by Mr. Wm. Murdoch*, of that place, who, as early as the year 1791, was engaged in a series of experiments on carburetted hydrogen gas, and was the first person who employed it in lighting apartments, &c. At the latter peace, the whole buildings at Soho were illuminated by it in a way which occasioned a very grand and unique appearance. Since then a part of one of the streets of London has been lighted by the same means, and the effect produced is such as to delight and satify every beholder. It is not more cleanly than the old method, but the light is more beautiful; and far exceeds, in intensity, any of the lamps hitherto lighted with oil.

I have been induced to write these particulars more in detail than the nature of this work seems to justify, because we possess coal in abundance in various parts of the kingdom, any advantages that can be given to our manufacturies by its means, appears to me of great national importance."

We have often seen the appearance of true pissasphallum pass over during the distillation of coal †. The note below contains a curious description of the natural distillation

---

C. Hence the great Foreign expenditure will not gradually cease, but must convert itself, as gradually into immense gain, from the sale of these new products, in all Foreign markets, in the four quarters of our globe; where we can undersell all rival nations.

D. Our exportations will obtain a most considerable increase; of course they must surpass our importations in a still higher and more advantageous degree, which will turn the Foreign exchanges still more in our favour.

E. By the saving and export of these new products, our trade, navigation, fisheries, and nurseries for seamen, must absolutely increase instead of lessen, as has been too superficially apprehended.

* We have mentioned in page 296 of our last, that this gentleman has received the Rumford Medal from the Royal Society, as a reward for his labours.

†"The *Pissasphaltum* or EARTH-PITCH is a fluid opaque mineral body, of a thick consistence, strong smell, readily inflammable, but leaving a residium of grayish ashes after burning. It arises out of the fissures of the rocks in several places in the Island of Sumatra, and some other places in the East Indies, where it is much esteemed in paralytic disorders. There is a remarkable mine of it in the Island of *Boa*, of which the following curious description is given by the *Abbé Fortis*.

"The island is divided into two promontories between the North and West, crossing over the top of the latter, which is not half a mile broad, and descending in a right line towards the sea, one is conducted to a hole, well known to the Inhabitants. This hole extends not much above twelve feet, and from its bottom, above twenty-five feet perpendicular, arise the marble strata which sustain the irregular masses that surround the top of the mountain.

"The place seemed to me (continues the author) so worthy of observation, that I caused a drawing of it to be made. The hole A A A is dug out of an irregular stratum of argillaceous sandy earth, in some parts whitish, and in others of a greenish colour; part of it is half petrified and full of numismates of the largest kind, Centiculares and fragments, with here and there a small branch of Madriporites, and frequently of those other fossil bodies called by *Gesner*, *Cornua ammonis candida*, *minima*, *&c.* The mass B is fallen from the height of the rocks, and lies isolated. The excavation made in the softer matter, reaches a little below the extremity CC of the stratum DD.

of this substance by the power of the sun, and will not be held as impertinent in this place. The fossil tar in this country particularly that of Coal-brookdale is well known—and Parkinson's organic remains may be consulted for a variety of other instances.

The apparatus before described will be found to differ widely from what we have announced in our last number, or that which has been adopted by Mr. Clegg, described in the preceding one.—Indeed a common digester such as has been so much employed in the making of soups, and agreeable to the construction of Messrs. Moser and Jackson, Ironmongers, Soho, has been often employed with every success by the writer even by a common culinary fire. This is represented in Fig. 2, as connected with the condenser or chest, described more particularly in our last number; but the section of which is here represented without waste pipe, or cover, so that unless it were in this form placed under a chimney, it would exhale those scents which are peculiar to the products of coal when distilled in close vessels. The same objections would be against the apparatus described by Mr. Parkes (from the want of covering of the vessel *b* Fig. 7, which is, it should appear also open at the top.

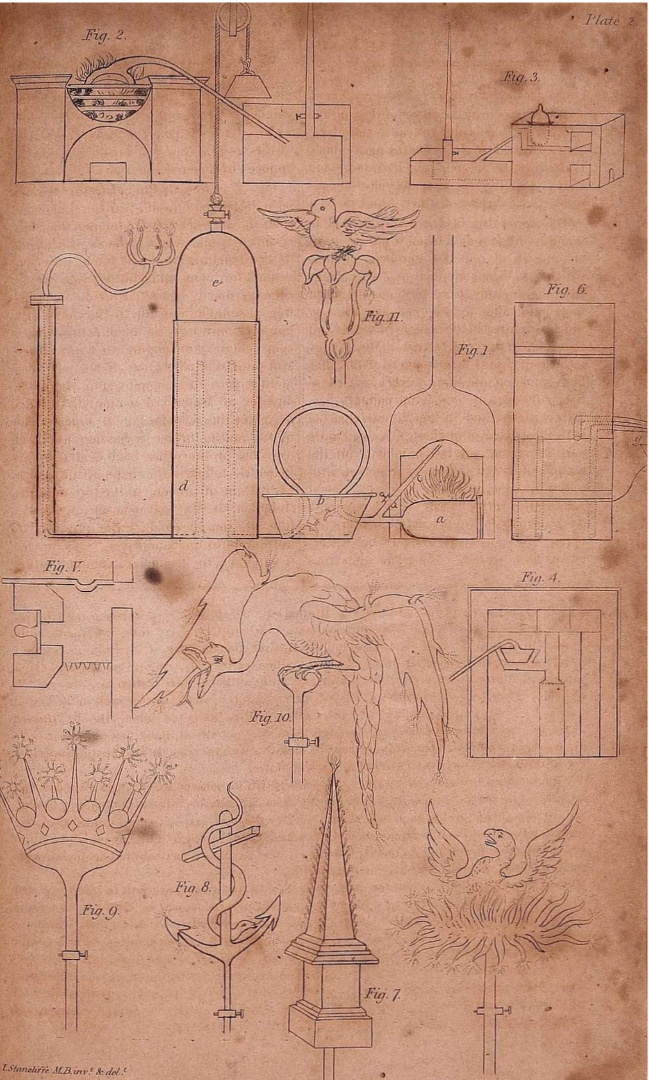
Fig. 3, represents the apparatus described in the last paragraph; with this difference, that the digester for containing the coals is shown as placed in a furnace, which from its construction would be found very convenient for many other purposes of chemical experiment, as well as for communicating a suitable warmth to the rooms of a house, laboratory, or manufactory. The coal containers belonging to figures 2 and 3 of our last number, may be recommended in this place to be employed in lieu of the digester of Moser. A section of this furnace may be seen in Fig. 4, which differs only from the former by having instead of digester, or the other coal containers alluded to—a box in the shape of the inverted frustum of a cone, to the top of which (luted on) is attached as in the digester, a tube of iron to conduct the products of distillation to the condenser. This furnace is supposed to be under a common sitting

---

This is separated by the line EE from the stratum FF, which is of hard common marble with marine bodies without flints. The upper part AA is of hard Centicular stone, interspersed with flints full of Centiculares. The mass H does discover the divisions of its strata on the outside, and transpires very small drops of pissasphaltum scarcely discernible, but the tears III of the same matter which flow from the fissures and chinks of the whitish stratum DD, are very observable. They come out most abundantly when the sun falls upon the marble rock in the heat of the day. This pissasphaltum is of the most perfect quality, black and shining like the *Bitumen Judaicum*, very pure odorous and cohœsive. It comes out almost liquid, but hardens in large drops when the sunsets. On breaking many of these drops on the spot, I found that almost every one of them had an inner cavity full of very clear water.

"The greatest breadth of the tears that I saw was two inches, and the common breadth is half an inch. The chinks and fissures of the marble from whence this bituminous matter transudes, are not more than the thickness of a thread, and for the most part so imperceptible, that were it not for the pitch itself whereby they are blackened, they could not by any means be distinguished by the naked eye. To the narrowness of these passages is no doubt in part owing to the small quantity of pissasphaltum which transpires."

After some conjectures about the origin of this mine, the author proceeds to inform us, that the pissasphaltum of Bua is correspondent to that fossile production, which by Hasselquist in his travels, is called *Mumia minerale and Mumia nativa Persiana*, by Koempfer, which the Egyptians use to embalm their kings. It is found in a cave of Mount Caucasus which is kept shut by order of the King of Persia. One of the qualities assigned by Suidas, to the finest bitumen is to smoke, when laid on the fire as ours does, emitting the smell of pitch, and is not disagreeable. He believes it would be very good for wounds as the oriental mummy is, and like the pitch of Castro, which is frequently used by the Roman Chirurgeons, for fractures, contusions, and in many external applications. *Encyclop. Brit. Art. Pissasphaltum.*



I. Stancliffe M.B. inv.ᵗ & del.ᵗ

fire place. In Fig. 5, there is a different section of the fire-place door and cover of this furnace. Supposing the grooved vessels to be employed for coal-holders, with their fused metallic lutes n^2 Fig. 4 of our last number, shews exactly the section of the hood and conductor of volatile products detached. It is plainly as to principle the same as the grooved vessel, Fig. 3, of the same number—the contents of which in e^2 are excluded from the ambient external air by the cover of f^2 inserted into the groove—filled with liquid and exhibited *(in situ)* in the plate. If a tube were placed in lieu of the knot, and recurved at a proper angle, the groove being made sufficiently deep; we should then have that part of the apparatus, which would be found superior in all its *points* to the digester. Probably it could be made of earthenware to advantage, or at least of fire, clay, and black lead, though cast iron luted externally answers every purpose.

In Fig. 3, of the plate of our last number the gas is represented as burning with a considerable volume of smoke, and consequently of smell. This is always the case when one aperture is employed to allow a body of gas to pass far beyond what can come into contact with atmospheric air, or its oxygenous portion to maintain combustion. It is on this account that we have represented in all the other instances, either apertures or lamps, but on this head we have, it may be thought, already said enough. The horizontal lines (Fig. 1) of the parabolic reflectors in Fig 1, of the same plate, necessarily represents the direction of the rays of light, as they are reflected from the inner surfaces of the paraboloid.

Should it be necessary, the light might be made by a proper curvature of the tubes, containing the burners, to burn downwards as the combustible matter (being gaseous) streams with equal facility in all directions, and does not drown the light by its moderated quantity, as in the case with ordinary candles or lamps with wicks and oil.

It is well known that when hydrogen and oxygen gases are mixed in the proportion of one part of the latter by Volume, and two parts of the former—or fifteen grains of hydrogen, by weight, and eighty-five of oxygen, that they may be exploded by the electric or galvanic sparks, or by the flame of a lighted taper; but, under other circumstances, they may be made to burn lambently, furnishing an intense heat. The same thing takes place, with respect to carburetted hydrogen gas, when mixed even in a smaller proportion than that above named with oxygen. Supposing the apparatus (Fig. 6) to be employed for the purpose, the heat yielded at the point of combustion of the two respective gases *(g)* may be employed as in the blow-pipe, with this difference, that no candle or extraneous flame is necessary after the gases are once kindled; the column or pressure of the water in *k*, the upper compartment of the gasometer, always keeping up a proper stream of the two gases through the respective pipes *h* and *i*, which is modified by the stop-cocks attached to such tubes. The lower compartments of this apparatus are filled with the respective gases.

We mentioned in our last number that several figures might be employed, with proper apertures, for the distribution of this inflammable gas. It is very obvious that these may be infinitely varied—stars are very often among the principal exhibited.

A triangular pyramid or obelisk (Fig. 7), has a beautiful effect when illuminated by equal apertures at the edges. This is of necessity hollow within, and attached to the chest, described in our former number, by the connecting tube, at its base. Figures 8, 9, 10, 11, and 12, are varieties which may be employed with much effect for illuminations, after the same manner, &c.

N. B. The crown illumined by the light from the carburetted hydrogen, reminds us of the lines of Homer.

Ωπατερ, η μεγα θαυμα τοδ᾽ οφθαλμοισιν ορωμαι, &c. ODYSS. xix.

What miracle thus dazzles with surprise?
Distinct in rows the sacred columns rise,
The walls, where'er my wondering sight I turn,
And roofs, amidst a blaze of glory, burn:
Some visitant, of pure ethereal race,
With his bright presence, deigns the dome to grace.
POPE.

The traditionary notion of a miraculous light or fire, being a token of a divine presence, prevailed among the Greeks in the time of *Homer*; for, after relating that the goddess Minerva attended on Ulysses with her golden lamp, or rather torch, and afforded him a refulgent light, he makes Telemachus cry out to his father in rapture (as before quoted).

The effects produced by light are often hinted at, both by sacred and profane authors. *Euripedes*, in his MEDEA, mentions the lighting up and exhibition of lamps, referring it to the female as one part of the ceremony of marriage. So likewise *Homer* describes it.

Νυμφας δὲκ θαλαμων υπολαμπομεναων
Ηγινεον ανα αςυ. IL. xviii.

——— from their chambers, leading forth the brides, they usher'd them along, with torches through the streets.

Statius (in his *Thebaid, lib.* 8.) puts them into other hands upon the same occasion.

The importance of fire or lights for signals, in the east, has been frequently alluded to by modern travellers; and with such helps, we are enabled to explain expressions of a mysterious nature, found in the earliest account of the transactions of man, in the *Bible*. Thus, in ISAIAH (lxii. 10.) HARMER (vol. 3, p. 267) explains the words "*Lift up a standard for the people.*" The original word here used is of general signification, and means not a *standard* only, but *any sign.* This may receive some illustration from a passage in *Irwin's Travels*, p. 139. He says it was customary to light up fires in the mountains within view of Cossir (a town near the Red Sea) to give notice of the approach of the cavarans that came from the Nile to Cossir: this was of great importance, as they required the assistance of the inhabitants of that place.—It is to some such management as this that *Isaiah* refers in these words.

(*To be continued.*)

ON GALVANISM.

(*Continued from page 304.*)

Though every true step made in this philosophy brings us not immediately to the knowledge [of t]he first cause, yet it brings us nearer to it, and on that account it is to be highly valued.

NEWTON.

"*Nec semper feriet quodcunque minabitur arcus.*"

GALVANISM, or CHEMICO-ELECTRIC SCIENCE *, when viewed as to its wonderful effects, has not, without reason, rivetted the attention of the ablest philosophers in Europe, and of the curious in every civilized country. It has been asserted, that

* "Les premieres phœnomenes galvaniques consistaient dans des contractions musculaires exciteés par le contact d'un arc métallique. GALVANI et plusieurs autres physiciens les regardèrent d'abord comme produits par une electricité, particuliere et inhérente aux parties animales. M. VOLTA annonça le premiere que l'arc animal introduit dans ces experiences, ne servait qu'à recevoir et à manifester l'influence, mais très pus ou point de tout, à la produite. L'irritation musculaire, que l'on avoit cru d'abord la partie importante du phénomène, ne fut plus, selon lui, qu'un effet de l'action electrique, produite par le contact mutuel des metaux, donc l'arc excitateur etait formé, cette opinion qui trouva des partisans et des contradicteurs, fit multiplier les experiences propres à l'appuyer et à la combattre, et il arriva ce qui arrive toujours, dans l'enfance des decouvertes. On vit paraître avec les faits une foule d'anomalies singulières, qui rendaient leurs liaisons plus difficiles, et qui même étaient alors absolument inex-

notwithstanding the late very luminous discoveries in this branch of knowledge, "very little is known respecting the connection between electricity and chemistry. This intimacy is, however, apparent, and at some period must be of the greatest importance. The field is already open and extensive, and promises ample fame and gratification to the speculative inquirer."—Our knowledge of natural causes and effects can only result from experiments judiciously instituted, and faithfully narrated. Nature, it has been well observed, is no otherwise known than by trials upon herself; and while we advance in these trials, step by step, as she points out the way, our researches prove generally just and accurate. Hope may be disappointed, but disappointment seldom fails to instruct. The experimental method recommended by the accomplished and erudite VERULAM *, has of late years opened a wide field of knowledge, and the prospect still farther widens as we move onward; and though mighty discoveries have been already made in this department of philosophy †, still more important may yet remain behind; and the results of daily experience invite us ardently to push onward. It is possible that a sufficient number of facts have not yet been discovered, to enable us with propriety to approach its fundamental laws, and thence deduce the true principles of the science ‡.

Considering the numerous experiments

---

plicables, parcequ'elles etaient dues à des circonstances, très delieates, dont l'influence n'étoit pas encore bien connue.

M. VOLTA se proposa de les ramener à une seule cause, le development de l'éléctricité metallique, les fit servir à la construction d'un appareil qui permet d'augmentêr à volonté leur force, et les lia par les resultats, avec des phenomenes importans de la chimie et de l'economie animale *versuche über die gereizte Muskel, &c. trad de l'Allemand, Paris*, 1799.

* It has been said of FRANKLIN, that *Eripuit cœlo fulmen, sceptrumque tyrannis,*

Il a ravi le feu des cieux ;
Il fit flurir les arts en des climats sauvages ;
L'Amerique le place à le tête des sages
La Grèce l'aurait mis au nombre des deiux.

† " *Experimenta desiderantur non verba.*"

‡ We here allude to the exceptions which have been taken in France to the experiments of Mr. Professor Davy, on the decomposition of the alcalces, &c. and which, as little known in this country, we take the liberty of presenting in substance as follows :—

When it was known in France that Mr. Davy had separated by galvanism the oxygen of potash and soda, and obtained from these, in consequence, peculiar metals, M. M. Gay, Lussac, and Thenard, repeated with success the experiment, and actually accomplished chemically the same end, by driving the vapour of these alcalies over iron filings, in a gun-barrel elevated to a high temperature. They had the satisfaction to perceive a copious flow of the new metal at the farther end of the barrel. This experiment was of considerable importance, as it enabled them to obtain, in quantity, these new metals, and thus gave them the means of more carefully studying their respective properties.

Le resultât (dit M. Cuvier) avoit pu se prevoir d'avance, et il la confirmait parfaitement.—Qui n'aurait d'àpres un pareil accord que cette theorie etoit exacte? Mais pour être assuré de la verité dans les sciences, il ne suffit pas de satisfaire à un certaine nombre de phenomenés, et de les representer d'une manière generale ; il faut montrer que la cause qu'on leur suppose, et la seule capable de leur produire; ou s'il est impossible, d'obteñir une preuve aussi complete, il faut multiplier tellement les phenomenes, et des applications de la theorie, que la probabilité de cette derniere devienne infiniment grande."

M. M. Gay, Lussac, and Thenard, examinèrent l'action de leurs metaux sur le gas ammoniac, qui d'apres une belle decouverte de M. Berthollet, est formé de gas hydrogene et de gas azote. Le metal et l'ammoniacque se combinèrent, formerent un produit solide d'un aspect particulier, et en même tems il resta sous la cloche ou se faisait l'experience, une quantité d'hedrogene

that have been made on this subject, in consequence of the success of Galvani and Volta, in the first instance *, it is not easy to arrange them in any kind of order.

Galvanic electricity (says *Cuvier*, p. 295, *Discours sur le progres des sciences*) at length presents to our view a novel scene, and regions, the extent of which are incalculable.

It is well known that the discovery of Galvani was the effect of chance. Interesting details of this branch of knowledge may be seen in the excellent eulogy of the professor of Bologne, published by D'Alibert (*Eloges historiques de Galvani, Spallanzani, &c.* 1 *vol. 8vo.* 1806, *ou les memoires de la societé medicale d'emulation*; 4 *vol.*

With respect to the extent of this branch of knowledge, and its numerous applications, there may be seen in *Histoire complète du Galvanisme, depuis sa decouverte en* 1806, *jusqu'à ce jour*; *avec le detail*

à-peu-près egale aux deux cenquièmes du volume du gas employé. D'où pouvait venir cette hydrogene? il était evident, d'après la theorie supposée, qu'il devait avoir été donné par l'ammoniaque, et son azote combiné avec le metal avait du donner la substance nouvellement obtenue; mais en verifiant cette consequence, on la trouva fausse. La nouvelle combinaison étant exposée à la chaleur, se decomposait. Elle rendait à la verité, outre le metal, un produit aereformé; mais ce produit n'étoit point de l'azot; c'était de l'ammoniaque pur et sans melange d'aucun gas étranger, ainsi l'ammoniaque n'avait pas été decomposée dans le premiere experience, comme on l'avait crû d'abord; ce qui confirmait ce resultat, c'est qu'en reprenant l'ammoniaque degagée par la chaleur de sa combinaison avec le metal, et y introduisant une nouvelle quantité de metal, on en retrait encore de l'hydrogene comme la premiere fois, et la nouvelle combinaison solide qui se produsait, rendait encore de l'ammoniaque. On pouvait ainsi par des essais successives develloper au moyen d'une quantité d'ammoniaque donée, une quantité d'hydrogene indéfinie. Cet hydrogene ne provenait donc de l'ammoniaque, comme l'on avait cru d'abord, mais du metal, par consequent, celui ci n'était pas de l'alkali moins de l'oxygene, mais de l'alkali plus de l'hydrogene.

D'âprès cela, on doit aussi expliquer d'une autre manière le degagement, de l'hydrogene qui a lieu, lorsqu'on projette les metaux alcalins dans l'eau, ou dans une substance quelconque fluide qui contient de l'eau; l'eau n'est point decomposée dans cette experience; c'est la combinaison de l'alkali avec l'hydrogene qui se defait. L'alkali qui a eté privé d'eau par la chaleur, en est devenu très avide; par tout où il la rencontre, il s'en empare en abandonnant l'hydrogene, avec lequel il etait combinée.

De là il resulte que les alcalis ne sont pas encore decomposé. Mais M. M. Davy, Thenard, et Gay, Lussac, n'en ont pas moins fait une decouverte très importante, en trouvant une combinaison doucé de proprietés si nouvelles et qui offre à la chimie un reactif si puissant et si sur pour reconnoitre la presence de l'eau. Cette facilité est déjâ devenue dans les mains de M. M. Thenard et Gay, Lussac, la source des plusieures autres decouvertes. Enfin c'est un resultat très curieux que de voir un corps, composé d'alcali et de gas prendre un aspet parfaitèment metalliques, et tous les charactères exterieures des metaux, à la pesanteur près, qui est moindre que dans les metaux ordinaires. Quelques uns de ceux que nous avons regardé jusqu'ici comme des corps simples et comme des metaux veritables, seraient ils donc metaux composés? Et si l'aspect metallique seul ne suffit plus pour characteriser les metaux, quelle est donc la cause que le leur donne, et par quelle autre proprieté pourra-t-on les distinguer désormais des autre corps? Voilà des questions qui appartiennent à la chimie la plus profondé, mais dont l'énóncé est bien capable de faire reflechir les personnes qui aiment à remonter aux principes des choses, et qui habituées à observer la nature, connaissent la plaisir que l'on goûte à mediter sur les lois.

Discours sur les progres des sciences, lettres, et des arts, depuis 1789, jusqu'en 1808—p. 303.

* The principal work of Galvani is intituled—*Commentarius de viribus electricitatis in motu musculari; cum Johannis Aldini dissertatione et notis mutinæ*, 1792. 1 *vol. 4to.*

VOLTA *de l'electricité dite galvanique Annales de Chimie* (frimaire an 10) *Rapport fait à l'institut par Biot* (*not* 100 *and* 101). *Celui de M. Haüy sur les travaux de M. M. Ermann.*—Moniteur, 7 Jan. 1807.

des experiences faites, et des écrits publiés sur ce phenomène; par M. le professeur Sue ainé.—Seconde edit. 4to. in 8vo. avec planches.

Dr. Sue has done with respect to Galvanism, what Dr. Priestly has done with respect to electricity within the last 22 years. the greater number of observations, essays, and memoires, published upon this subject rendered it desirable that a complete history exhibiting its origin, progress, the results of experiments, and its use in the art of healing should be drawn up. The work of Dr. Sue is more valuable on account of the order which he has oberved, in the arrangement of his matter. The whole is judiciously analized and classed, and the authorities whence his documents have been drawn exactly pointed out. There is a plate elucidatory of the doctrines of Volta; the theory of this author having overthrown that of those who preceded him, and which appeared merely to want a plate to confirm his new doctrine. Here may be also found the experiments of Volta, Aldini, Humboldt, Biot, Hachett, Halle, Valli, La Metherie, Carrey, Vassali-Eandi, Fowler, Creve, Fabroni, Nicholson, Davy, Cruickshank, Woollaston, Bichât, Richerand, Grapengesiser, Van Mons, Van Marum, who first noticed the influence of large discs, together with the researches of other men of science and of galvanic societies, in all the different parts of Europe: it also contains all that has been mentioned in the *Journal de la Societé Galvanique*, and foreign journals, besides the analysis, of every work, whether domestic or foreign, which relates to this discovery. This work is translated into German, with notes by A. Clarus, 2 vol. 8vo. Leipsick, 1802; second edition 1803, 4 vol. 8vo.

Dr. Rees, of Arnhem, has published, in Dutch, a very interesting collection on galvanic subjects. (Verzameling van Stukken, als hydragen tol het Galvanismus, zoo in opsicht tol deszelfs geneesals natuurkundige Werkingen, 2 declen, 8vo. Arnhem, 1803.) This contains whatever has been effected on this subject by the most eminent philosophers of Germany.

In the sitting of the 16th of Brumaire in the year 9 S. M. the Emperor and King having attended the lecture, in which Volta explained his discovery, decreed a gold medal to this naturalist, which was presented to him as a mark of respect, (by a deputation of the class of mathematical and physical sciences, from the National Institute), which they entertained for him, in consequence of these beautiful discoveries with which he had enriched the theory of electricity, and as a proof of their satisfaction with his communications.

Chaptal, in the sitting of 26th of Praireal in the year 10, Minister of the Interior presented to the same class a letter, stating it to be the wish of the Emperor to decree a medal of the value of three thousand francs as a prize for the best experiments, which should be made in the course of any current year, on the Galvanic fluid; and farther, that he wished, for their encouragement, to present the sum of about sixty thousand francs, to any one who by his experiments and discoveries, should make improvements with respect to electricity and galvanism, similar to those which had been accomplished by Franklin and Volta in these sciences; leaving the determination to the judgment of the class.

In the sitting of (4th) January, 1808, the Institute decreed the annual prize to Mr. Davy, F. R. S. A report in detail of the experiments of this British Chemist is to be found in the Moniteur 18th Fevrier, 1808, and in the *Annals De Chemie* for December, 1807.

It is since the publication of the views of Davy, that the French Chemists, and in particular the professors of the polytechnic school, have repeated the same experiments. The same thing has been also done by the German Chemists.

Galvanism unfolds to us a new scene, and a view of regions, the extent of which no one has yet attempted to calculate. The most powerful, possibly of these agents, which nature employs in her * operations

* "As matter is in itself inert, the *æther* must of necessity receive its activity from an *infinitely wise* and *powerful spirit*. This æther, from its being so general a material cause, may probably be the great instrument by which the Almighty directs, governs, and supports the universe;" and "farther (says Professor Wil-

at the surface of our globe, has been, it should seem concealed from our view until the age in which we live, and we are even now, only learning the nature of this power. The simple juxta position, not merely of two metals, but of two bodies of different kinds, whatever they may be, overcomes the equilibrium of electrity, and this alteration produces movements the most violent in the animal economy, it decomposes substances the most closely combined, and at the present day it should even appear to us to reveal, the intimate nature and composition of alcalies, which the most profound researches of chemistry have hitherto held as simple. In a word, accumulated in all its strength, it is thunder itself, and in different degrees of intensity, it is perhaps, the secret source of divers phenomena, hitherto most mysterious. The name of Galvani, who has discovered the action of this electricity upon the animal economy, that of Volta who has pointed out its origin and nature, and the mode of accumulating it, indefinitely the names of Ritter, Nicholson, and above all of Davy, who have exhibited and pointed out its chemical powers, ought to be made honourable mention of, besides others who have enriched the theory of Galvanism by their particular discoveries.

M. Biot has mentioned the discoveries of Davy in the following terms.

The first principle of the new discoveries, respecting the decomposition of the alcalies is due to Davy, a young English Chemist of extraordinary genius, and who within a few years has made several important advances in the science. Mr. Davy attempted the decomposition of divers substances by the electric column of *Volta*, which has been improperly termed the Galvanic apparatus. We know that in reality this admirable instrument decomposes the most intimate combinations, by means of two opposite electricities, which it possesses at its two poles, the opposite forces of which being applied to the molecules of bodies, tend to separate their elements with the greatest energy. Mr. Davy exposed to this action small fragments of potash and soda, two substances of which the chemists have by every other process vainly sought the decomposition. Thus a phenemenon the most surprising is produced. Soda and potash become heated to a high degree, flow as a liquid or rather appear to be transformed into a new substance, susceptible of accension, on mere contact of air, and burning with great rapidity when projected into water, but which, when collected and presevered in the oil of Napha, exhibit a brilliant and metallic aspect, in short have every appearance of a true metal. The substance yielded by potash was concrete at a low temperature. It had the appearance of mercury at 16 degrees of the centigrade Therm. and was completely liquid at 38. Soda, lost its cohesion at 50 degrees, and became quite liquid at 77. The specific gravity of the former, that of water being 10, was scarcely 6, that of the latter was 9.

These appearances were constantly presented at the negative pole of the pile, at that which has the property of eliciting oxygen. Mr. Davy, hence concludes, that the metals potass and soda are only potass and soda deprived of their oxygen, and that the alcalies in the ordinary state in which we possess them, are in reality metallic oxides, the elementary constituents of which are set apart by the electric column. Agreeably to this theory is explained the disengagement of hydrogen from water, when these new metals are projected into that fluid. This effect is attributed to the attraction of oxygen for these metals this they extract from the water, and the alcali becomes regenerated, the hydrogen being at the same time set at liberty.

The bodies upon which galvanism appears to have had the most decided action, are the oxides and acids.

Thus when water is decomposed by galvanism, the hydrogen of the water makes its appearance on that side of the battery where the copper-plates are presented, and the oxygen on the contrary side.

son in his Treatise on Electricity) abler hands may extend these enquiries further, and probably complete what I have begun." "I should not be surprised if the nature of muscular motion, vegetion, and even magnetism itself should be hereafter explained upon the same principles."

Mr. Sylvester positively asserts, that no other substance has yet been decomposed but through the medium of water, and that it may be strongly argued, that the decompositions of all other bodies by galvanism are rather owing to the presence of hydrogen, than to the galvanic influence.

If the wire coming from the copper end of the battery be immersed in water, in the galvanic current, or, if instead of pure water, a solution of a metal be employed, no hydrogen gas is given out at this wire so long as any metallic oxide is in its vicinity, but the metallic oxide is reduced and precipitated upon the wire. "The main business of philosophy (says Newton) is to argue from phænomena, without feigning hypothesis."

"If the metallic oxide in question have a strong affinity for oxygen, the whole of the hydrogen does not disappear; but, under all circumstances, it disappears in proportion to the quantity of metal precipitated."—Sylvester.

When each end of voltas pile, or the galvanic battery is touched, part of the contents pass off by shock instantly, but not the whole; it continues to be furnished, and runs without intermission. Thus water continues to be decomposed by the current, and iron wire kept in a state of ignition for any space of time.

Water, to which has been added 1-15th of the *ruddy*, nitrous acid of commerce may be employed for the excitation of the apparatus, though common culinary salt and water, muriate of anmonia, in solution, or the green sulphate of iron, may be employed; yet not with so much effect as the naked acids. It is this shock which, when given in different directions, produces muscular motion in animals, after animation is suspended; from whence it was supposed it might be of use, in such circumstances, even after the suspension of animation. This has not been attended with all the success imagined, but many experiments are wanting on this head, and, most probably, the conditions wherein it has been tried (upon malefactors) have not been favourable—organic læsion might be present.

Dr. Babington has attended a case in which no muscular irritability was shewn to this powerful stimulous, after animation was suspended, by exposure to the fumes of burning charcoal, and when it was reasonably supposed that all farther attempts would prove ineffectual.—*Med. Chirurg. Transac.* Vol. 1. pp. 65—78.

Mr. Cutherbertson asserts, in opposition to Professor Aldini, that muscular motion can be produced as powerfully by common electricity, as by galvanism, but not in such quick succession; but Mr. C. acknowledges, that "there has not been an electrical machine constructed which can throw off so much electric fluid, in a given time, as can be produced by a galvanic trough of only 32 pair of plates. The shock is less instantaneous, and more tremulous, than the electric shock; its intensity is not such as to transpierce the dry skin.

The spark appears more dense and vivid than the electric; it communicates when the wire is slender, forming an agreeable cluster of excintellations, but the apparatus must be of sufficient magnitude. When a wire is presented to the tongue, and a proper connection formed, the flash appears to encircle the face.

A drop of mercury, in an iron spoon, is converted with vivid deflagration, on presenting to it a thick iron wire from the battery.—Bostock.

The spark is more luminous by connecting charcoal with the terminations of the conducting wires, and it may be even exhibited under water; and fresh-made, close-grained, and dry charcoal, may be used for the purpose of supporting the objects of combustion. It is formed but to keep the pieces of charcoal varnished, to prevent their absorbtion of moisture, of which such substance is very greedy. This produces the most vivid and intense light known. Indeed it is well ascertained, that the difference of combustion of *carburetted* and *common hydrogen gas*, depends upon the quantity of carbon held in solution in the former. The light is fully as intense as that of the direct solar beam. Large plates (or quantity of surface) are to be employed in every operation of deflagration. The eye cannot endure, without pain, the dazzling lustre furnished by that stellar appearance, which good charcoal and a powerful bat-

tery present. The largest apparatus of this kind that has been employed is Davy's, at the Royal Institution.

When gold platina or silver wires are used for the decomposition of water, both hydrogen and oxygen gases are furnished. But when those are again, in a state of mechanical mixture, presented to the galvanic spark, explosion takes place, and water is again formed from the union of its elements.

In like manner, if a candle recently extinguished have a drop of essential oil of turpentine presented to its still warm wick, accension may be made to take place by simply putting the wires from the battery in a proper position.—Oxygen and hydrogen may be obtained in separate tubes.

This has been a matter involving much difficulty, and certainly most ingeniously explained by Dr. Bertocks' Theory. But "the wonderful and secret operations of nature are so involved and intricate, so far out of the reach of our senses, as they present themselves to us in their natural order, that it is impossible for the most sagacious and penetrating genius to pry into them, unless he will be at the pains of analyzing nature by a numerous and regular series of experiments, which are the only solid foundation whence we may reasonably expect to make any advance in the real knowledge of the nature of things."—Hales.

Connect a gold wire with zinc, and a brass wire with silver, the result is the same as if both wires were of gold; oxygen arising from the zinc side, and hydrogen gas from the silver. Reverse this order, when no gas will arise from the brass wire, but it changes colour, blue clouds encircling its point, oxidation occurring, while hydrogen arises from the gold.

The aggregation of ammonia being weaker than that of most other fluids, its decomposition is more facile. Hydrogen and azote are its results. By passing the electric current through these gases, ammonia is gradually formed.

If, in the last case, silver wires be employed, fulminating silver may be obtained; on the silver wire, connected with the zinc side of the pile, no gas being yielded, which will, says Cruickshank, loudly detonate.

Spirit of wine may be decomposed, if the wire be armed with good charcoal and brought into contact; brilliant sparks, corbonic acid, and residual carburet, are the results.

When wires are introduced into water, the same brilliant sparks appear; but no heat is produced, though the light be so evident—another proof, that this foil upon a large plate burns with a very brilliant white light, lead more vividly, and copper still more so. Tea-lead, which contains zinc, deflagrates beautifully, and may even be used for want of plates of zinc, in connection with copper, to form the galvanic pile or battery.

The deflagrations of silver and gold leaf exceed description.

The point of a platina wire, 1-20th of an inch thick, exhibited by its globular bluntness incessant fusion.

By the aid of pointed wires, or conductors armed with charcoal, not only alcohol but all other combustable bodies may be kindled, as phosphorus, sulphur, fulminating mercury, gun-powder, the oils, &c.

The electric or galvanic canon is discharged upon the same principle.

The leaf-gold electzometer of Bennett is acted upon, and the Leyden jar can be charged by electricity, or excited.

When water is tinged with the tincture of litmus, it becomes red as far as the oxidating wire, or the wire connected with the zinc.

Distilled water with tincture of brazil wood, the fluid surrounding the wire connected with the silver or copper end, becomes of a copper hue; hence alcali from hydrogen. Also in solutions of gold, silver, and iron, bright metallic separations are presented at the hydrogen point.

Hence it may be used in detecting metals in mineral waters, and in minerals themselves.

If the metals be alloyed, as when platina is combined with other metals, oxygen will not be yielded, but the alloy oxidated: hence it is a test of the purity of metals.

(*To be continued.*)

REVIEW OF WORKS OF ART.

EXHIBITION OF THE WATER COLOUR SOCIETY, AT THE GREAT ROOM, IN SPRING GARDENS.

Continuation and Conclusion, from page 343 of our last.

Mr. J. Holworthy exhibits only a view of *Kirkstall Abbey*, No. 325, which has no very striking merits, nor obvious defects.

Mr. P. S. Munn. The style of this artist is highly pleasing. "The Review of Art" says of him, with great truth*, "that he does not sacrifice breadth to high finish, or high finish to breadth, but is one of the few painters who continue to unite the two considerations, and will not be led away from this legitimate practice, by the coarseness and slightness which is so much the order of the day, that by some it is even affected." He graces the present exhibition with No. 161, *a view of Leatherhead, Surry*.

No. 169, *Stonethwaite, with Eagle Crag, Borrowdale*.

No. 229, *on the Mole, Leatherhead, Surry*, and

No. 266, *Leatherhead Bridge*.

Mr. F. Nicholson generally paints the bold and wild scenery of rocks and waterfalls. He rarely fails to produce a forcible effect of chiaro'scuro. On the mossy verdure of his retired glens, the eye of the spectator delights to repose itself; yet his greens are well tempered and harmonised with the warmer and cooler tints of his rocks and skies. His *silver Mine in Norway* (No. 1,) from a sketch by Sir Thomas Dyke Ackland, Bart. is not, however, exactly of this kind. It has not the soothing verdure by which the generality of Mr. Nicholson's pictures are characterised, but the colouring is sombrous and suited to the subject. It is an extraordinary and highly picturesque scene: the descent into the mine is well expressed, and the further descent is judiciously indicated by the light of unseen torches which shines from beneath, and casts a shadow upward from the ladder which the miners and travellers have yet to descend.

By means of that obscurity, which we admire so much, in the works of Rembrandt, Mr. Nicholson has here produced a striking effect. Here is the busy, brilliant light of that great painter, and the kind of bold mysterious forms, peering through the gloom, by which our imaginations are so agreeably stimulated, as we stand before his works.

No. 14, *Harry Martin's Tower, Chepstow Castle*.

No. 15, *Beeston Castle, Cheshire*.

No. 25, *View in the Trosacks, Lock Kelturin*.

No. 26, *View in Langdale, Westmorland*.

No. 29, *The dripping Rock at Knaresborough*.

These possess much of what we have already remarked as the characteristic merit of Mr. Nicholson. The dripping rock appears a favourite subject with him. He has often repeated it, and it is certainly well suited to his pencil.

No. 31, is *Rippon in Yorkshire*, where the minster rises agreeably in the composition, and the whole forms a mild and pleasing landscape.

No. 33, is *Lymouth, North Devon*.

No. 40, is *Pont Aberglasslyn*.

Though an often repeated subject, Pont Aberglasslyn excites fresh interest, when treated as Mr. Nicholson has here treated it. In introducing his figures, he has caught the spirit, or attained the science, of Wilson. The pervading tone of colour

* Review of Art, Vol. I. p. 200.

is that of chastened richness, and the general effect broad and impressive.

No. 45, *Wookey-hole, near Wells, Somersett*,

No. 59, *Chedder Rocks.*

Nos. 61 and 68, two *views of Nant Mill.*

No. 79, *View between Caernarvon and Llanberris*; and

No. 80, *View of Roslini.*

Are all landscapes of a secluded character, particularly the two former, and suited to the talents of the artist. To such scenes, as the Chedder Rocks, Wookey-hole, and the Mountain Torrents, in the Highlands of Scotland, where

"Great Nature dwells in awful solitude,"

Mr. Nicholson often adventures, and by the potency of his art, transports thither at his pleasure his numerous admirers. The verdure near his waterfalls is generally moist, mild, and refreshing: in more arid situations it is sometimes, with the same attention to nature, parched by the sun's heat; and his rocks generally appear as if reflected by storms, split by the winter's frost, or blasted by lightning, but always as if untouched by the meddling hand of man. Nothing can be more remote from the quackery of *Landscape Gardening* than are the scenes of this kind, with which Mr. Nicholson generally adorns the Water Colour Exhibition.

No. 93, *View of a Smith's Shop at Holnicote, near Minehead*,

Is of a somewhat different character. The artist here descends from his lofty station and his towering purpose, to the vale and the village. Though professed to be a view, this picture has much of the graceful charm of well studied composition, and if the styles of Wilson and Hearne were blended, the mixture would much resemble that which Mr. Nicholson has adopted in treating the smith's shop at Holnicote, where a large walnut tree, and rich foreground with foliage and a pool of water, form the principal objects.

No. 98, *Dunster Castle, Somersetshire*; and

No. 103, *Sidmouth, in North Devon.*

Here Mr. Nicholson returns to his romantic station, as a landscape painter. His objects are here large, bold, wild, and rich; his rocks are piled with great majesty, whilst vast masses and shattered fragments lie about in the water.

We have not space to follow this artist further in detail. The list of his remaining pictures, in the present Exhibition, is as follows:

No. 119, *Mountain torrent on Ben Vorleich, West Highlands.*

No. 125, *View at Limouth, North Devon.*

No. 129, *Allanpit, in Ribblesdale, Yorkshire.*

No. 133, another *view of Chedder Rocks, Somersetshire.*

No. 136, *Linton, North Devon.*

No. 143, *the City of York.*

No. 154, *View near Portluydd, North Wales.*

No. 164, *View near Bedgellert, North Wales.*

No. 168, *View in the Vale of Aberfoyle, West Highlands*,

No. 193, *View in Glengyle, West Highlands.*

No. 194, *Fall of the Clyde, at Stonebyers.*

No. 197, *View on the River Firth, in the Vale of Aberfoyle, West Highlands.*

No. 209, *St. Dorat's Castle, South Wales.*

No. 237, *View in Norway*, from a Sketch by Sir Thomas Dyke Ackland, Bart.

No. 244, *Sinking of the river Nidd, Yorkshire.*

No. 246, *Limouth, North Devon.*

No. 253, *Cascade at Gale, in Wensley Dale.*

No. 261, *Byland Abbey, Yorkshire.*

No. 290, *Whisky Distillery, in the pass of Lennie.*

No. 299, *Rivaux Abbey, Yorkshire.*

No. 310, *Rhaide Mawr, North Wales.*

No. 324, *View in the Valley above Limouth, North Devon.*

Mr. W. Payne. We welcome this gentleman back to the Public Exhibition. He has been so much, and for so long a time, engaged in the gainful drudgery of teaching, that we began to fear he had forgot he was a landscape painter, and that he had ceased to think of aught but employing his hot red and raw grey for the recreation of his fair pupils: so deeply buried in the mine did he appear to be, that we began to despair of his re-appearance above ground,

We the rather congratulate Mr. Pain, as we deem him so much more profitably employed, for the public, when he is painting landscapes, than when he is teaching others. His numerous pupils are great paper spoilers and rank mannerists, and some person should be sincere enough to tell them so. We cannot recollect one of them but who seemed to have an infallible *recipe* for a landscape, which she used with the utmost confidence, and without the least fear of failure before her eyes. In short—the analogy may be less striking than it is close and strong, but —Mr. Paine's is a *parrot* school of painting, where landscapes are *uttered* by rote, with the utmost facility.

No. 21, is a *view near Lidford, Devon.*

A large and grand landscape, with rocks, trees, and a romantic waterfall. The artist has entered much into the detail of nature, yet has kept the parts so judiciously subservient to the whole, that they are perfectly unobtrusive, while they inform the spectator, in the language of nature herself, of the vastness of dimension of the objects which enter into the composition.

No. 65, *Fowey Harbour, Cornwall,*

Is a sea-port, with a tall square tower, somewhat resembling the sea-ports of Vernet, and possessing much of the grandeur and simplicity of well-studied composition. The artist has introduced an effect of Morning, wherein *light* is admirably painted. The first rays of the sun are breaking through clouds, and chasing the aurora; and very seldom have we seen this appearance so truly and forcefully depicted.

No. 138, a *view near Plymouth—Moonlight.*

Is also a picture of considerable grandeur, with respect to general arrangement of forms. Fishermen are introduced, drawing their nets by moon-light, and the effect of a moon-beam is delicately painted; but the left hand corner of the fore-ground appears too dark, and too suddenly dark, and the trees in the middle-ground want solidity of tone.

No. 152, is *Chepstow Castle,*

With a composed fore-ground of great merit, and the river Wye winding gracefully through the landscape. The castle *comes off* dark (as the painter's phrase is), from a gleam of bright light, by which the distance is beautifully illumined. The whole has an interesting and vigorous effect; and here, as in his Devonshire Cataract, Mr. Payne has detailed the forms of his nearer objects in such a manner, as, while it contributes much to the expression of space, operates unconsciously as a scale, by which the spectator enlarges his ideas of the various features of the picture.

No. 213, is a *view in the vicinity of Dartmoor, with the effect of Evening.*

Mr. N. Pocock paints shipping with great accuracy, places his ships well in the water, and catches their varying graces, as they float and tack in rapid transition, with peculiar feeling and felicity. His skies, seas, headlands, and other accompaniments, are mild, easy, unsophisticated, and perfectly in unison with his shipping; yet, when his performances are hung among those of other artists, who paint with more depth of colour and force of chiaro'scuro, they are far from attracting the attention which they deserve. He who would be intimately acquainted with pictures of modest pretension and much intrinsic truth, should stand before Mr. Pocock's sea pieces severally, and not allow his eye to be allured by the display of florid excellence by which they are here surrounded.

We need scarcely add, that such pictures would appear to much greater advantage if exhibited in a room where they could only be compared with each other, than in that at Spring Gardens.

After this general account of the merits of Mr. Pocock's numerous performances, we regret that we can only find room to register their titles.

No. 11, *A Ship of War of 74 guns, preparing to anchor at Spithead.*

No. 11, *His Majesty's ship Victory getting under weigh, with cutters.*

No. 76, *The Lands end and Longship Rocks, a strong gale, with shipping.*

No. 82, *A Storm, with the wreck of his Majesty's frigate Leda.*

No. 99. *Situation of his Majesty's frigate St. Fiorenza, with her prize the Piedmontaise, as they appeared after action, with a view of Ceylon.*

No. 128, *Rocks near Ilfracombe, North*

Devon, with a pilot boat running for the harbour.

No. 139, *Ships driving from their anchorage in the Downs, with the wreck of an Indiaman on the Goodwin Sands.*

No. 147, *A Storm, with a ship scudding.*

No. 176, *View on the Beach at Brighton with shipping, &c.*

No. 175, *Ships of War beating out of Torbay in a gale at S. E.*

No. 184, *The Endymion under close reefed top-sails, with a view of the Eddystone Lighthouse.*

No. 185, *The Bay of Tenby, with boats and figures—a light breeze.*

No. 186, *The Folkstone lugger on the morning of the 27th November*, 1807, *about thirty leagues off the coast of Northumberland.*

No. 220, *View on the coast of Lancashire, with shipping—evening.*

No. 221, *View of the East end of Jamaica, with a frigate in chace—a brisk gale.*

No. 222, *The Snowdon range of Mountains, taken from the Menina—evening.*

No. 226, *View on the coast of Lancashire, Skiddaw in the distance—a fresh gale.*

No. 227, *Boats, &c. with Lord Craven's yacht, decorated with the colours of all nations, and saluting on the birth day of his Royal Highness the Prince of Wales; taken from the Beach, Brighton.*

No. 228, *The Glyder Mountain and Port Penrhyn, with the Augusta yacht, belonging to the Earl of Uxbridge.*

No. 259, *View on the Thames near Gravesend, with various boats and ships—a fresh gale.*

No. 260, *View on the Thames, with boats, ships, &c.*

No. 277, *Action between his Majesty's ship Greyhound, Captain Elphinstone, the Harrier gun brig, Captain Banbridge, and four Dutch ships, on the 26th of July*, 1806, *in the Java Seas: the frigate and two others were captured; the corvette made her escape.*

No. 298, *Netley Abbey, with Southampton water, boats, &c.—a brisk gale.*

No. 306, *A brisk gale, with shipping, &c. a view of Cowes Castle, Isle of Wight; taken from the N. W.*; and

No. 330, *A strong gale, with shipping, &c. beating up to Spithead.*

Of Mr. A. Pugin we cannot say much. He has a tolerably good knowledge of linear perspective, but in other respects his art wants refinement. If he has laid the foundation, and raised the scaffolding of Landscape Painting, the structure itself is yet to build. His

No. 77, *Magpie lane, Oxford,*

Is Magpie like, forward, prating, and spotty.

No. 190, *is an Archway in Merton College, Oxford.*

Nos. 234 and 255, are both *Views in Lincoln.* The latter is that of *the Newport Gate*; and

No. 287, is *the interior of a Manufactory.*

If Mr. Pugin should peruse our strictures, we would recommend to his attentive study, the principles upon which the Town views and Interiors, that Turner, the Academician, was formerly wont to exhibit, are executed. He will thus, perhaps, perceive the justness of the analogy at which we have *hinted* above, between the use of words, and the use of colours; and may learn a salutary lesson from reflecting on the difference between a Philosophic Orator in art, who employs but few words, but employs them directly to the purpose, and that forward loquacity of the pencil, of which Mr. P. himself is probably not conscious, and which he must learn to correct if he would entitle himself to be thought a painter of towns and cities.

Mr. R. Reinagle, without superstitiously adoring the old masters, feels for them due reverence, and, in the present exhibition, has shewn us how large a portion of their merits he can amalgamate with his own original feelings.

No. 10, *Part of Keswick Lake, with Grange Fell and Castle Crag, in Borrowdale,*

Is a very charming little picture, painted from a new and well chosen station, and in which the artist has happily caught the colour and effect of noon. In this, as in most other of his performances, Mr. Reinagle has bestowed more finishing than many of the water colour painters; and indeed oil colour painters too, have thought necessary to their purpose, and has shewn that it is perfectly compatible with a broad and vigorous general effect.

No. 20, *Part of the Claudian Aquaduct, between Tivoli and Vico Varro.*

This is a large performance, in which the effect of a mild Italian morning is admirably depicted. The lofty moldering arches of a Roman aquaduct, are in themselves objects of grandeur. Time has here broken their continuity * in the most picturesque manner. A dark massy tree relieving from one of a lighter form and colour, gives clearness of tone to the dark Roman bricks, which constitute the shaded side of the building; on the right side of which the morning rays of the sun catch with golden splendour, while a shepherd waters his flock beneath, and the distant landscape appears to great advantage between the detached portions of the Claudian aquaduct.

No. 24 is entitled *Cattle. Sunset.*

This may be called an English Cuyp. Some Cows are standing in the water much in the manner of that great master of the setting sun. In point of composition it is not the best picture we have seen from the pencil of Reinagle; but the effect of the whole is simple and natural.

No. 52, *The head of Rydal Lake, Westmoreland, with the effect of afternoon.*

This is a *chef d'œuvre* of the master. The expression of space, which in lake and mountain scenery is so essential to grandeur, is here admirable; the colouring is mildly rich, and the effect of the chiarosuro perfectly harmonious. We do not recollect ever to have seen the *vastness* of a mountain better depicted than in this picture of Mr. Reinagle. The parts are just enough made out, and the whole shews that the painter possesses that finish and delicacy of feeling, which enables an artist to discriminate between "the little more and little less, which gives the true swell—which gives the true pleasure."

No. 83, has escaped our particular attention. It is entitled "*Ruins of an Hippodrome that joined the Temple of Bacchus on which the Church of St. Agnes is now built, near Rome.*

No. 101, 102, are a pair of small pictures of great merit, of which the former represents "*the River Rothay as it enters the Lake of Windermere, taken from the Bridge near Ambleside,*" and the latter a View "*from Patterdale at the head of Ulswater*"

In the View from Patterdale, Mr. Reinagle has painted an effect of sun-set, with his usual ability, and combined it with the portrait of an interesting scene; but in his River Rothay, he has, with even more than his usual ability, caught the pensive hour of poetic feeling. It is twilight. The crescent moon has risen, and the gentlest halcyon ripple scarcely disturbs the calm surface of the Rothay. By one of those fortunate accidents which delight the landscape painter, the dark reflection from a mass of shrubbery just falls in contact with the bright reflection from the moon, and both sport along the river together in fairy dalliance.

No. 198. *Scene on the River Rothay, looking to Ambleside and Rydal Head.*

This is a calm pastoral scene of an unpresuming character, with an effect of sunset. The River Rothay winds through a fertile vale which is partially overshadowed by trees. Flocks of sheep are seen grazing or reposing in the middle ground; and half way up the nearest mountain the hand of taste has placed a building which is presumptively a summer residence, but which in form somewhat resembles a distant Italian convent. It is a situation for a painter or a poet, where they might occasionally contemplate the wild grandeur of the rolling storm, and occasionally listen to the ascending echoes from the pastoral reed.

No. 203, is entitled "*Scene above a Waterfall, amidst Mountains with Wolves.*"

It is a wild scene where a degree of terror mingles itself with the landscape-painter's feeling of the picturesque. It consists of rocks, water, and trees, untouched by the hand of cultivation, and the haunt of wild animals. Three wolves are prowling for prey, and a distant mountain is crested with a castle. It may, perhaps, be a moot point in the metaphysics of art, how far the the introduction of a castle in such a composition may tend to increase or repress the sentiment of apprehension which should prevail in contemplating such a scene as the present. Here is no human figure, and nothing else than this castle indicates that

* We consider the following verse of Cowper as fully authorising the use of this word.
"A boundless *continuity* of Shade."

the foot of man has here obtruded on the lonely solitude of nature.

The trees in this picture, are large, and their forms, as well as those of the rocks, bold and abrupt. No petty meddling of the landscape gardener has here presumed to trammel the majesty of vegetable nature. Yet in lofty and secluded situations trees are occasionally shattered by lightning, and uprooted by the violence of storms; and of an incident of this kind Mr. Reinagle has judiciously availed himself in the picture before us. A tree has fallen into the river and interrupts its course in *such* a manner that the spectator is led to perceive it flows from the eye, or toward the painters horison—an appearance of nature, which, from its real or supposed difficulty, has seldom been attempted * in painting. The western sky glows with golden splendour between the dark boles of the trees; the mountains are magnificently piled, and the general effect is rich and harmonious.

Mr. Reinagle also exhibits the following subjects, whose general merits are similar to those on which we have already commented. No landscape painter of the whole society displays his colours with more well tempered energy, nor keeps his vigorous and mellow tones in juster harmony, nor better entitles himself to the praise of richness without ostentation.

No. 207. "*General View of Rydal Lake, by twilight.*"

No. 272. "*Scene on the River Bralhay, looking towards Langdale: forenoon.*

No. 284. "*Homefell, or Ravencrag, at the head of Coniston Lake.*"

No. 309. "*Composition: evening.*"

Mr. S. Rigaud. The performances of this gentleman are very feeble indeed: and we are sorry to observe, that while the *body* improves, this *member* of the Water-colour Society gets worse and worse. If Mr. Rigaud be related to the Royal Academician of the same name, as we believe he is—it at least shews that the case is not with Academicians as with race horses.

No. 18, is entitled *The Pursuit*, No. 27, *The Disappointment*. And both are professed to be taken from Thomson's Seasons. In the former the pursuer,

"—wondering views the bright enchantment, bend
Delightful o'er the radiant fields, and runs
To catch the falling glory."

So at least the catalogue informs us; and in the latter he

"amaz'd
Beholds th' amusive arch before him fly;
Then vanish quite away."

The rainbow has always been the appropriate emblem of a colourist; since the days of St. Luke, it has been the favourite accompaniment of every painter who was fired with the ambition, or inflated by the temerity of rivalling the evangelist; and, that "the painter paints himself" is an old and trite adage, all of which we shall find not inaptly exemplified, if we attend to the thoughts, words, and works, of the person now before our critical tribunal. On a former occasion, this artist (if so we might call him) introduced us to a tame and languid female, whom we were given to understand was his muse of painting, dipping her pencil very prettily in the rainbow, and now we behold, presumptively, Master Stephen Rigaud himself, pursuing it in No. 18, and disappointed in the pursuit in No. 27. We do not, however, undertake to answer for the likeness; we only vouch for the fact; nor can we be certain, (so deficient in vigour or so delicate is this painter), whether this be intentionally or unwittingly done. Done, however, it certainly is. In No. 18, he wondering—"wondering with a foolish face." (as the poet says),—views the bright enchantment bend, and in No. 27, he amazed beholds the amusive [On delusive?] arch before him fly—then vanish, &c.

To our knowledge Mr. S. Rigaud has now been wondering, and viewing, and pursuing the bright enchantment, quite

* Among the few instances where a river running *from* the spectator, has been successfully painted, may be mentioned that beautiful one of the far-famed picture of Claude, which was formerly in the Colonna palace, and is now in the collection of the Rev. Holwell Carr.—Here the artist has taken his station near the summit of Parnassus, and with unparalled felicity has painted the waters of Helicon falling towards the vale. This is, indeed, a masterpiece of art!

long enough to satisfy a rational mind, of the fruitlessness of the pursuit. Through five exhibitions, to our knowledge, has he run with less and less vigorous pace, "to catch the falling glory," and unless we are much mistaken, the amusive or delusive arch—the object of his ambition,—must now be vanishing very rapidly.

Mr. Rigaud's other performances are,

No. 113, *The Well in Hyde Park.* Which is somewhat better than the preceding, and

No. 124. *Telemachus discovering the Priest of Apollo.* Which is equally languid and insipid. Not the faintest ray of fine art, or feeling for the poetry of Fenelon, is here discernible; nor in the landscape parts of any of his pictures, can we discover a spot on which Hope might rest her anchor. To us, Mr. Rigaud appears to toil altogether in vain, and we have said thus much in hopes that some friend will seriously advise him to desist from this pursuit, and timely seek some other for which nature and education may have better qualified him.

Mr. J. Smith preserves his former reputation, as the father of the present race of water-colour painters. Neither his eye, nor his taste, nor his judgment appears more bright or more dim than we have heretofore beheld it, and the *out of door students* who have founded their system of colouring upon his principles, and who possess all the vigour of youth and genius, may reasonably be expected to advance with accelerated pace, and in time to gain ground upon him. This is the natural course of things, when human nature is undisturbed, and the liberal artist *like* the liberal father, is pleased to see his sons improve their patrimony. The following landscapes are from the pencil of this distinguished artist.

No. 178, *Rhudlan Castle in the Vale of Clwyd. North Wales.*

No. 195, *Bradby hall house in its present unfinished state.*

No. 210, *Bradby hall Park, Derbyshire.*

No. 235, *Cedar tree in ditto, planted in the year* 1676.

No. 276, *The Game keepers lodge in ditto.*

No. 294, *View of Bradby hall farm.*

No. 282, *Ditto near Amalfil, bay of Salerno.*

No. 305, *Hermitage near Frescati, twelve miles from Rome.*

No. 315, *Otranto, in the bay of Salerno.*

No. 321, *A convent in the Appenines, near Salerno.*

No. 333, *A Mill in Ruins, in Bradby-hall Park.*

Mr. F. Stevens exhibits a few landscapes of a mild unpresuming character, to which we are therefore disposed to allow their full share of merit. A ray of Hibernian genius dawns with his *Morning*, on page 6 of the catalogue, as may be seen in the following verses.

"See how *morning opes* her golden gates,
And takes her *farewell* of the glorious sun."

No. 117, is an Evening —*A view near Wortley, in Yorkshire.*

"And now behold the sun's departing ray,
O'er yonder hill, the sign of ebbing day:
With songs the jovial hinds return from plough."

No. 167, is a *Cottage at Wortley.*

No. 279, *View near Wortley Hall.*

No. 388, another *Cottage at Wortley.*

Mr. W. Turner proceeds in his career with a confidence to which the talent he evinces fairly entitles him. He displays a wide range of capacity and contrivance, and great command of his materials. His colouring is grave and unaffected, and his effects of light and shade striking, scientific, and natural.

No. 13, *Norbrook Heath*, a sketch.

No. 66, *View of Campsfield, near Woodstock.*—In this view he has introduced, with his usual ability, a shepherd with his scattered flock, and the effect of a sudden shower, with light, gleaming across a flat country.

No. 243, *Whichwood Forest, Oxfordshire*, is a majestic forest, where the boles of trees form grand lines on the fore-ground, and a distant peep of mountain and lake scenery, is seen between them. The rough forest horse is introduced with commendable local propriety, while it gives dimensions to the fore-gound trees.

No. 75, *Long Compton Hill, Warwickshire*, a sketch.

No. 110, *A scene near Woodstock.*

No. 115, *Another view of Long Compton*

No. 218, *A corn field, a sketch.*

No. 243, *Whichwood Forest, Oxfordshire.*

No. 257, *Ramsden Heath ditto, and*

No. 268, *Rolerich Stones*; are all remarkable for sobriety of colouring; the science with which the skies are composed and adapted to the several scenes; vigorous chiaro'scuro, and internal evidence of truth.

Mr. J. Varley's pictures are very numerous, and in general very meritorious.—Our limited space renders it impossible to do justice to their merits or to give more than the titles, except of a very few.

Nos. 8 and 16 are the *Ouse-bridge and Ferry-house at York*; subjects which seem great favourites with Mr. Varley, especially the latter. He has often treated them from various stations, and generally with success.

No. 30, *A view of Warkworth Castle.*

Nos. 32, 35, and 36, are *River Scenes*, composed with this artist's usual talent.

No. 39, *A view of Cader Idris, near Towyn.*

No. 41, *A Thunder-storm.*—This is a large picture: its subject a grand, but incredible assemblage of various architecture, under a sublime sky, with the effect of a thunder-storm. The assemblage of buildings will remind the spectator of those grand frontispieces to his Roman Antiquities, where Piranesi has piled up his architectural wonders; and the storm, with the incident on the fore-ground, of a traveller, with his car and horses and oxen struck with lightning, will perhaps remind him of the accompaniments to some of the landscapes of Rubens. The lines of the road and enclosures, which form the nearer part of the picture, are long and sweeping, resembling the favourite lines of Poussin, and upon these forms, as on a stable basement, rises Mr. Varley's gorgeous palaces and solemn temples; his pyramidal and cloud-clapt mountains, constitute the more remote distance, and terminate the view. The general effect of the whole is awful and imposing. The principal light bursts from the sky; inferior lights fall on the oxen, shattered car, and scattering merchandize, and gleam through a triumphal arch, where figures, alarmed by the storm, are seen running for shelter. The painter has inscribed his own name on a sarcophagus, which we hope is no bad omen, and from whence he has our best wishes that he may rise to *the immortality* at which he so evidently aspires.

Nos. 48 and 58 are different views of *Conway-castle in North Wales.*

Nos. 49, 64, and 105, are different effects of *Evening.*

No. 57, *A Tower at Dunstanborough, Northumberland.*

No. 70, *Snowdon, from Capel Carig, North Wales.*

No. 73 and 74 are views of *Windsor and its Castle.*—The artist has walked along the Eton shore till he found a station, when the round tower appeared to advantage beyond, and a little to the right of, a seeming machicolated entrance. He has, with a painter's licence, made the Thames appear much wider than it really is between Windsor and Eton, and has pushed out a cape from the left side of the picture, and overshadowed it with trees, which we do not recollect to have seen in this place, where the larger trees of the groves of Eton are chiefly on the right hand. The truth, we believe, is, that the trees which form Mr. Varley's left hand screen, grow within Windsor Park, and the Painter has taken the liberty of transplanting them, in order to break the long line of the Park Wall. A fine air-tent preserves the general majesty of the castle itself; but the sky is somewhat patchy, and far less bright and soft than in some of Mr. Varley's performances.

No. 84, and 85, are *a river scene and a sea part.*

No. 90, *Dunstanborough castle*, is an object of great magnificence, treated with corresponding breadth of style. The mind is here carried back with effect to the fallen grandeur of the feudal ages.

No. 92, is also a picture of much poetic sentiment. It is *Dolbadern tower, with the Lakeof Llanberries.*

No. 97, is a *landscape composition*, and No. 106, a view of *Cader Idris.*

No. 114, is a *view from Llanelted near Dolgelly.*

No. 121. The *city of York from the castle.*

No. 122, a *view of Eton.*

REVIEW OF WORKS OF ART.

No. 132, *Bamborough Castle from Holy Island*, is another picture which carries back the mind to the rude magnificence of baronial times. Vastness of extent is here well expressed, and a gathering storm gives to the landscape an effect of considerable grandeur.

No. 141, is a *Cottage.*

No. 142, *Chillingham Church, Northumberland.*

No. 151, *Flint Castle.*

No. 163, *An Evening scene.*

No. 158, *Snowdon, near Tiquin Ferry, North Wales.*

No. 177, is a composition entitled *Landscape.*

No. 182, *Part of Byland Abbey, Yorkshire.* This is an arched gateway, through which the principal remain of Byland Abbey, is seen at a distance. It is a good specimen of Mr. Varley's art of colouring such subjects, and a still better of the bold and Canaletti-like character which he sometimes gives to his buildings. His colours here, as in his cottage subjects—and indeed on most other occasions, seem put on at once, by the hand of a master, and as if he had his purpose completely by heart, and his powers of execution in perfect readiness. He must not, we think, unless on very extraordinary occasions, go further than in this instance, in suddenly opposing his orange to his purple tones.

No. 199, is a *view of Barmouth, North Wales.*

No. 200, *Warksworth* (should be *Warkworth) Castle, Northumberland.*

No. 215, and 216, are a *Cottage* and a *River Scene.*

No. 219, is *Snowdon, from near Harlech.*

Nos. 230, and 249, are entitled *Landscape* and *Evening.*

No. 248, *Snowdon, from near Bedgellert.*

No. 249, *Evening.*

Nos. 251, and 280, are different *views of a Castle in Holy Island, Northumberland.*

No. 252, another *view of Windsor.*

No. 262, a *River Scene.*

Nos. 295, 296, and 297 are *Cottages at Watford, and near Windsor*, and are uncommonly picturesque in their forms, and brilliant in their colouring and chiaro'scuro. With his own former style of treating such subjects, the artist has mingled something of the colour, feeling, and seeming enthusiasm of Canaletti, and it is well assimilated. Perhaps the colouring and contrivance of the effect of these three cottages, and the cottage No. 141, somewhat too nearly resemble each other, for them to appear with advantage in the same exhibition or collection. The gables in all are richly coloured, and are brought off bright, from dark purple-grey skies. But they are all extremely beautiful in their kind.

Nos. 264, 298, and 311 are views of "*Bamborough Castle.*"—These are excellent portraits of the place; and *particular* considerations, in this instance, so fall in with *general* considerations, that they also convey an excellent abstract idea of an ancient baronical castle on the sea coast. In the latter especially, there is chivalry in the contrivance of the effect. The sky is stormy, and the colour and chiaro'scuro rich and grand—and altogether in poetic unison with the subject.

No. 302. *An Effect of Evening.*

No. 303. *A Castle on Holy Island.*

No. 313. *Byland Abbey, Yorkshire.*

No. 323. *Llindisfarne Abbey, Holy Island.*

No. 331. *Bala Lake.*

No. 335. *A scene on the Thames.*

No. 340. *A Cottage scene.*

No. 341. *A Composition.*

We cannot dismiss Mr. Varley without wishing that his name had stood earlier in our alphabet, nor without adding a word or two more as to his general merits, particularly those of his mountain scenery, which on revising what is here written, we find we have passed with too little of marked attention.

His mountain scenery is particularly excellent, and in those extensive mountain landscapes of the long and narrow form, which Mr. Varley often adopts, no painter appears to more, if to so much, advantage: in saying which we do not forget Girten, whom the world of art so prematurely lost, and so greatly regretted. Here he displays depth and solidity of tone, without heaviness; teaches the eye to travel delightfully with his pencil, over miles and miles of extent; affects us at his pleasure with clear sunshine, or solemn repose, and success-

fully aspires to those general tones, which if they could be heard, as they are seen, might wake the ancient bards of Snowdon, and Cader Idris.

This is more particularly applicable to his views in Wales, and those he has more recently brought home from the North of England; these, and his cottage scenery, we cannot help admiring more than those studied compositions wherein he appears to emulate Titian, Poussin, or Sebastian Bourdon. When contrasts are numerous, there is danger that perplexity may take place of simplicity; and in Mr. Varley's architecture there is sometimes a seeming or real want of correlative parts, which can scarcely fail to affect the learned spectator in the way of a chimera.

The things he knows, are ancient, rich, and rare,
But wonders how the devil they came there.

Mr. C. Varley exhibits only

No. 240. *A scene on the Thames towards evening*, and No. 300, *Mountain Pastoral.*

(Unless *Bala Lake* be his, which the catalogue has given to his elder brother) and these have unfortunately escaped our attention.

Mr. T. Uwins presents us with the following pictures, the subjects of four of which are taken from well known novels and poetry, and the other two studied from nature.

No 67. A frame containing three subjects, viz. *The Philosopher Square discovered by Tom Jones in Molly Seagrim's garret.—vide* Tom Jones.

The interview between Parson Adams, and Parson Trulliber, from Joseph Andrews.

The man in despair, from Pilgrim's Progress.

No. 241, *Rape of the Lock*, from the following passage of Canto I.

" What guards the purity of melting maids
" Safe from the treacherous friend,
" The daring spark,—
" The glance by day ?—
" 'Tis but their sylph.

No. 263. *A Cottage Door*, and No. 292, *Gleaners resting on their way home.*

A very pleasing pair of pictures, in choice of subject resembling those of Mr. Cristall, and somewhat resembling them in mode of treatment. Both are painted with considerable force of chiaro'scuro; the gleaners are an interesting group; but the girl at the cottage door has put on her cap somewhat awry, which obliges the spectator to take some pains to persuade himself that her head is well set on her shoulders.

The general merits of this artist are pretty well known to the public through the medium of those artists who engrave small plates for books. He seems constantly to aim, and very often with success, at giving the utmost strength of character that his subjects admit, to which, in many instances, he adds strength of expression; while he depends, (as his great prototype, Fielding, did in literature) for his general result upon the contrasts which they exhibit. This is reading, and treating

————each work of wit
With the same spirit that its author writ.

But this is not the only couplet of Pope that Mr. Uwins has got by *heart*. He knows also how near he may steer to caricature, and is

——" ne'er so sure our passion to create
As when he touches
—— the brink of all we hate."

Mr. W. F. Wells. We see with pleasure that this artist has improved since he has exhibited with the gentlemen of this society, but we still prefer his drawings in chiaro'scuro, to those where he has employed colours. On the present occasion we see from his pencil,

No. 2, a *Cottage in Kent.*

No. 4, a *view at Medenham.*

No. 88, *Pont Dolorcan, North Wales.*

No. 89, *Frog-hole Cottage, Kent.*

No. 148, a *Cottage at Sandrich* (probably Sandwich), *Kent.*

No. 155, a *Lane Scene near Beddington, Surry.*

Nos. 173, 174, and 189, are *Compositions in Landscape.*

No. 196, is a *view from Thoy's Hill, looking over the Vale of Sussex.*

No. 204, *Landscape—a Composition.*

No. 206, *View looking towards North End, Hampstead.*

No. 214, *Distant view of the Town and*

Fortress of Frederickshall, in Norway, before which place Charles XII. of Sweden, lost his life.

No. 232, *View at Hampstead, taken near the Mansion of the Right Honourable Lord Erskine*; and

No. 238, a *view of Tintern Abbey.*

Mr. C. Wild. From the pencil of this artist, whose name and works are new to our attention, are the following performances:

No. 28, *St. Augustine's Gate, Bristol.*

No. 53, *Interior view of Salisbury Cathedral, taken from the south side of the Altar.*

No. 71, *Entrance to the lower Rooms, Bath.*

No. 126, *The Choir.* One of a series of views, now publishing, of York Cathedral.

No. 134, *Interior of the East end of Winchester Cathedral.*

We congratulate Mr. Wild on his first successful appearance on the boards of the Spring-garden Theatre. He manages the intricacies and difficulties of perspective with considerable science, and, without taking any very extraordinary aims, blends with it a moderate portion of ability in the species of landscape which he attempts. If he possesses not transcendant talent, his works are perfectly free from the swagger and conceit with which some other architectural draftsmen appear to be possessed. He constantly attains his mild, moderate, and firm purposes, and is architecturally correct.

For want of room, we are reluctantly obliged to postpone our Register and Review of the Water Colour Exhibition in Bond-street, till our next Number.

MONUMENT IN HONOUR OF THE LATE DUKE OF BEDFORD,

ERECTED IN RUSSELL-SQUARE, BY R. WESTMACOTT, ASSOCIATE OF THE ROYAL ACADEMY.

THIS monument consists principally of a colossal statue of the late Duke of Bedford, habited in his parliamentary robes. At the feet of this statue, or rather around the fragment of rock on which it stands, are "the seasons personified by genii, or children in playful attitudes."

"This group surmounts a pedestal composed of granite; the sides of which are embellished by *bassi-relievi* of pastoral subjects. On the angles are bulls-heads; the intermediate friezes being occupied by *bassi-relievi* of groups of cattle. The whole composition is about twenty-five feet in height."

The latter part of this general description, which we have marked as quotation, is taken from Mr. Westmacott's own modest account of his work, in the 'Academic Annals.'

The whole forms an imposing, and, in some degree, magnificent pile of sculpture, and seems the worthy ornament of a great metropolis; yet it has such defects as inform us, that it has not fallen from Heaven. The statue is doubtless meant to be stable, manly, easy, and dignified; yet it is not perfectly these, though perhaps no other words could be so nearly used with propriety in describing its first bold impression on the mind of the beholder, as he approaches from Bloomsbury-square along Bedford-place.

A noble and sedate simplicity characterises the general style of Mr. Westmacott's sculpture, and is conspicuous in the *tout ensemble* of the pile before us. The proportions of the statue and its ornamental accompaniments, to the pedestal and double plinth basement, are well regulated, and are the evident and successful result of study. The bronze, of which the statue and bas-reliefs are composed, being covered with a fine green patina (which has apparently been super-induced), would have assimilated very well with the sort of grave, negative colour of the Scotch granite, of which the pedestal is formed, had the rock on which the Duke stands been of bronze, as well as the statue and personifications of the seasons which

are designed to group with it. This rock ought certainly not to have been of Scotch granite. The pedestal alone should have been of this material, and all that surmounts it of bronze. Beside that real rock is almost as unscientific in this place, as would have been real ermine on the Duke of Bedford's robes, or a real wig on his head; it is almost as destructive too of the chastity of sculpturesque effect. It gives a meagre effect to the seasons, while it mars the simplicity of what would else have appeared a grand connected mass of imitative art. The granite and green bronze, if kept in broad and distinct masses, would have harmonized extremely well with the verdure of the pleasure ground in which it is placed: yet, as it is, the whole composition, when viewed from any station near the south end of Bedford-place, detaches with effect from the air-tint of the distant country, excites a classic and elevated feeling, and invites the steps of the tasteful to a nearer view.

The figure of the Duke, in allusion, presumptively, to the firmness of his character, stands on a rock, with his right foot somewhat advanced. His right hand is also advanced, and rests on the shaft of a plough, while his left arm, which is somewhat too short for the figure, hangs perpendicularly, forming a line exactly parallel to the outline of the drapery on this left side of the statue. One side of the figure is thus perfectly tranquil, while the other is in gentle action. What the sculptor may conceive he has gained in effect, by *thus* contrasting one side of his statue to the other, he appears to us to have lost, in losing that more easy contrast and graceful equilibrium which distinguishes the best single figures of the ancients, and which should not, we think, be absent from those of the moderns. If, however, grandeur by these means be substituted for gracefulness, art and the public are amply compensated, and the sculptor should be honoured for a successful deviation from ancient authority and established principle. We are only sorry to add, that in our opinion it is not.

The features of the Duke's face are very judiciously generalised, or *idealised* (as is the phrase among artists), to that degree which raises the mental character of the head, and while it retains all those peculiarities which are essential to portraiture, renders an individual countenance more fit for the purpose of the sculptor, and perhaps impresses a likeness more forcibly than minute finishing, especially at an height of eighteen or twenty feet from the eye of the spectator. The neck is increased in thickness, so as to give an Herculean air and character to the bust: which yet, on the whole, so strongly resembles that of the original, that it is immediately recognised by all who remember the Duke of Bedford's person.

Of the drapery, the general style is broad, square, and masterly. The peculiarities of the English ducal robes are sufficiently attended to, and sufficiently simplified; but the ermined part we esteem unfortunate (as much of it at least as is seen in the front view of the figure), as it disturbs the contour of the folds, and has a clumsy and unsculpturesque appearance.

Proceeding downward in our remarks, we now arrive at Mr. Westmacott's personification of the seasons, where we find he has departed in some measure from former analogies, without, in every instance, substituting better.

We have already remarked that these genii have a meagre effect, and have endeavoured to account for it by supposing it to be principally owing to the ill-judged mixture of materials and colours, of which this part of the pile consists. Yet beside this defect, in every view but that from the westward, these figures appears to want grouping and connection. Seasons, which are blended in their real existence, should probably not be disconnected, nor thrown out of their natural order, in their allegorical representation. No man desires to see the backside of Spring unless Summer follow; and had Summer and Autumn been visible from the principal approach, an association of ideas would have been excited, more genial and more appropriate to the agricultural character of the monument, if not to the *known bounty* of the late Duke of Bedford, than by the presence of Winter and Spring. By placing the two former behind his Grace, and turning one of them away from the eye of the spectator, the sculptor has even left it so doubt-

Street, Strand.

ful whether he has or has not taken the liberty of changing the natural course of the seasons in order to effect this, or some other purpose, that we have known some persons mistake—unless we are ourselves mistaken—Summer for Autumn and Autumn for Summer; and others puzzled between Summer and Spring. It is true, the seasons in our climate, are sometimes so strangely disordered and confused, that if Mr. Westmacott should plead that in this part of his design he has chosen rather to imitate nature than the antique, and English nature rather than the nature of any other climate, we should probably be silenced.

It may also be pleaded with great truth in favour of the artist, than in consequence of the arrangement which he has adopted, there is in every view of the monument, something of merit and importance to gratify public attention. In front, there is the statue itself contrasted by the plainness and simplicity of the unadorned side of the pedestal. On the east side there is the most beautiful of the bas-reliefs: on the west, the most interesting view of the seasons, and what there is behind, God knows. The public are not yet permitted to walk round it.

We will now endeavour to explain the symbols and metaphors which Mr. Westmacott has invented or adopted, as well as we are able, in the order in which they present themselves on the monument. Spring is very properly represented as raising a wreath of blossoms and other early flowers, among which the lily is distinguishable; the genius of Autumn is pouring forth her abundance of English fruits and vegetables, (for there is nothing exotic) from a cornucopia; Summer, as far as can be seen from without the enclosed area of Russell-square, has a butterfly perched on his hand, intimating that this is the season when this beautiful insect bursts from its chrysales into new life; and Winter sits shrunk and sheltered by drapery from inclemencies, of which, to be strictly correct, it should appear to have been the cause.

The character and style of Mr. Westmacott's boys or genii, are something between that of Fiamingo, and real life. Those of Summer and Autumn especially, possess much of infantile grace; but the genius of Winter appears disproportionably small, and the space left for his chest so small when compared with his limbs, that the Hibernian punsters will be in some danger of thinking it is meant for a personification of—nobody. What those may be tempted to think of it who are conversant with Dr. Hunter's principal anatomical work, we shall not presume to say.

The bulls heads on the angles have a new and not unpleasing effect, and are executed in a grand style; their horns are short and bound for sacrifice as in the antique. And the frieze which runs round the top of the pedestal is enriched, the East side with two sheep, a lamb, and an ox; the West side with two swine and a cow; and the South side, or front of the monument with a horse, all sculptured in low relief, and in a style partaking partly of the antique, and partly of English nature. Immediately above this frieze on the south side, and in the interval between Winter and Spring, the artist has placed a lamb, which is perfectly in season.

Of the bas-reliefs which adorn the sides of the pedestal, and which are in conception and composition, if not of execution, the finest part of the whole pile, one represents the season of *ploughing*, the other that of *harvest*; and both are so classical in their appearance, and in design so abstracted from localities, that could they have been discovered in Sicily, the cognoscenti would, perhaps, have sworn that Theocritus had seen and studied them when he wrote his Idyllia.

As associated with, and calculated to call up, ideas of humble, innocent, and laudable occupation, these sculptured pastorals are of [illegible]h moral value in such a metropolis as [illegible]s, where guilty dissimulation and insidio[illegible]ness so much abound—independent of the[illegible] merit, and consequent value as works of fine art. Why do we contemplate the inn[illegible]ent occupations of children, and rural li[illegible] with sentiments of the purest compla[illegible]y? Why, but because the soul is re[illegible]d as it recognises it[illegible]n nature through

the disguise of society, and springs back with ardour toward a state of things on which our ideas of Paradise itself have been rested.

Perhaps no works of art, and no poetry extant, will more forcibly recal what we have read and fancied of the golden age than these bas-reliefs. They are delightful! both in design and execution. To imagine fine art as co-existing with those in such an age of happy innocence as is here suggested, raises cold criticism itself almost to rhapsody.

In the first, which occupies the western side of the pedestal, peasants are resting from the labour of the plough; a yoked ox shews the nature of their employment; a ploughman takes a refreshing draught, from his wooden bottle, while a youth blows a horn to call his fellow labourers to an humble repast, which a female is busily engaged in preparing.

—— Corydon and Thyrsis met,
Are at their savoury dinner set,
Of herbs, and other country messes,
Which the neat-handed Phyllis dresses.

In the other relievo, which decorates the eastern side of the pedestal, reapers and other peasantry are conversing and reposing from the toils of the field. The group consists of a mower, a reaper, a harvest man stooping to bind a sheaf, a shepherd and his dog. The principal and central figure is that of a young female, laden with corn, and holding a sickle in her right hand, and is a most exquisite, and, we had almost said, unparalleled piece of sculpture in its kind. In truth, the unsophisticated, self-willed, easy, rustic, grace, of this figure, is raised by the art of the sculptor into intellectual existence—

Her form is fresher than the morning rose
When the dew wets its leaves; a native [illegible]e
Sits fair proportion'd on her polish'd lim[bs]
Veil'd in a simple robe:

and all the characters are simple, yet free from any alloy of grossness, while the grouping and drawing are excellent [in a] very high degree. Modern art, excepting [it] be in the principal [fig]ure of Barry's Gre[cian] Harvest-home, has produced nothing of the kind, which can be compared with this reaper, or which is so perfectly the vigourous offspring of Poetry and Sculpture, generated in their happiest moments.

Mr. Westmacott has wisely chosen to display the most prominent and distinguished trait of the Duke's character, and to that he has confined himself. He has not frittered attention as a common-minded statuary would have done, by endeavouring to make the subject of his chisel appear to have been every thing that is great and good: he does not compliment the Duke of Bedford, by surrounding him with various virtues, and representing him as having been a great statesman, philosopher, patron of art and literature, orator, agriculturist, &c. &c. but by seizing the principal feature of his mental character, and representing him simply as a great agriculturist, or patron of agriculture, he powerfully impresses one important truth, which no spectator will forget, and all who possess the means, may learn to emulate.

The Duke of Bedford's agricultural, is probably the most permanent, as well as honourable and prominent, feature of his character. In his politics, like a large majority of modern statesmen, he attached himself too much to persons, and attended too little to the ascertainment of principles. As a politician, he might soon have been forgotten, or have been remembered with little interest, while as an agriculturist, posterity for many a century, may with pleasure view the seasons playing round the foot of his statue.

The statue is in fact as much a monument in honour of agriculture, as of the late Duke of Bedford; and, observing the public interest which this excites, we cannot but think it would be well if our public ways were adorned with statues to other noblemen and noble propensities.

To agriculture, undoubtedly, in every country, *the first* of arts in point of time, and perhaps of importance, the first honours may be allowed; but we deem that a sufficient portion of the attention of our nobility and great landed proprietors has already been attracted toward this pursuit;

and among the various arts and sciences, we should not forget that though the *iron* arts are more useful, the *golden* are more precious. A taste for *fine* art, moreover, has a certain grace of disinterestedness, which does not attach to an agricultural duke, or great landed proprietor, constantly employing himself in endeavours to increase the produce of his lands.

Wherefore, though the statue to Agriculture and the late Duke of Bedford, be extremely fit and proper in point of moral social influence, it makes other statues or other moral works of art, yet more necessary than they were. Britain may boast of many a Cornelia, but where is the monument to the maternal character? Many a Brutus and many a Mæcenas, but where are the public incitements to disinterested patriotism and the patronage of art?

(The Royal Academy Exhibition will be completed in our next Number.)

CATALOGUE RAISONNÉ.

IT is our intention to devote a considerable portion of our succeeding Number to overtake the arrears of this Catalogue, which we have suffered to fall into that state, by the desire of extending some notice to every publication that has appeared since the 1st of January, 1809, although our Work commenced only on the 31st of April. The number, but certainly not the value, of the publications, will only admit of our completing the Catalogue in a very summary way; this we propose to accomplish in the following Number, and the Supplement.

Our anxiety to examine one of the first *public* monuments (if the statue of the Duke of Bedford may be so called), which has been erected in this metropolis for many years, and the impossibility of doing justice, either to the artist or the subject, without entering into it at some length, has induced us to sacrifice our Catalogue Raisonné, and the continuation of Madame de Genlis' Novel, for this Number; and, we trust, our Readers will approve the arrangement.

We shall likewise aim at giving a correct list of all the musical publications during the same period; and such of the publishers of music who have not already favoured us with their catalogue of publications since the 1st of January, are earnestly requested to favour us with it as early in the succeeding month as possible.

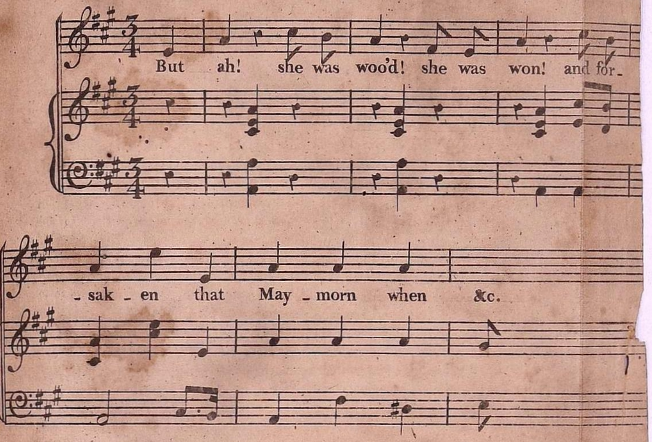
CRITICAL CATALOGUE OF MUSIC.

The Falls of the Clyde, sung by Mr. Harrison at the Vocal Concerts: the words by the Rev. H. B. Dudley: composed by W. Shield, Musician in ordinary to his Majesty. 2s.

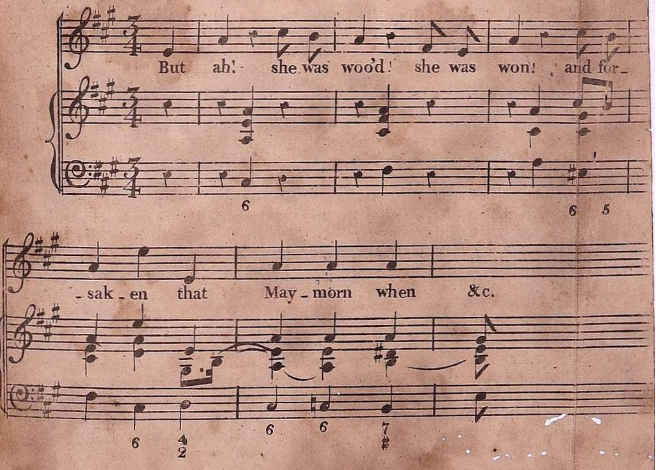
Although this song be superior to the generality of those that have lately fallen under our review, yet we do not think Mr. Shield has given to these beautiful words all the variety of expression of which they are susceptible. We heard this song performed at the Vocal Concerts, Hanover-square, where every beauty it possessed was displayed to the greatest advantage, but, notwithstanding the finished singing of Mr. Harrison, and the masterly accompaniment of an excellent band, we felt unsatisfied and disappointed. We were delighted with the words, and observing they were set to music by Shield, and were to be sung by Harrison, we expected something better. Part of this disappointment we, at that time, attributed to the song being apparently set rather too low for the compass of Harrison's voice, and partly to several of the passages not having been judiciously adapted to his peculiar manner of singing, which is more suited to the cantabile style, than to movements containing rapid divisions, or requiring energetic expression. We now think, that in the hands of any performer it will not become a favourite, or produce that effect on an audience which these words are calculated to produce, if they were well set. It is remarkable, that the first five bars of the melody all begin with the same note; the monotonous effect produced by this circumstance, becomes more apparent from its occurring on the accented part of the bar, and is rendered still more striking, by being always accompanied by the same chord. In the second stanza this defect might be removed, and the harmonies perhaps rendered more consonant to the words, if the melody were accompanied in the manner we have given it in the adjoining plate. The sweetest passage is where the 7th and 9th are introduced upon the holding bass note. In the following movement, marked *allegretto agitato*, the best passages are at the words "Grief that was tearless," and "she paused but to gaze," &c. The discord also, at the words "Dreadful and deep," is well introduced. The crescendo passage, beginning at the 3d bar, page 4, is so hacknied, that we were quite unprepared to meet with it in any song said to be composed by Mr. Shield.

If a passage have real intrinsic merit, we are often induced to overlook the circumstance of its being common-place. This excuse, however, cannot be claimed in favour of the one, page 5, by which Mr. Shield has expressed the words, "Swift bore it down." We do not admire the arrangement of the accompaniment at the 3d and 5th bars, of the allegretto agitato, page 3. The *effect*, or rather *defect*, of consecutive octaves, is produced with the bass; this may be remedied, by taking C sharp, instead of E, in the treble, 4th bar; for the same reason, we should prefer G, in the treble, in place of E, bar 16, page 4. The only typographical error we have noticed, is in the 20th bar of the vocal part, 4th page, the 1st note of which should be marked *natural*. Upon the whole, although there are some good passages in this song, yet we repeat, that the words in our opinion are susceptible of more expression; and we therefore wish, that Mr. Shield (than whom we know no one more competent to do them justice, if he will make the requisite exertion), would reset them, or that Mr. Bishop, Mr. Davy, Mr. Whitaker, or any other of our good composers, would make a trial of their abilities upon these beautiful words. In expressing this wish, nothing can be further from our intention, than to give the least offence to Mr. Shield, for whom, both as a musician, and as an individual, we entertain the highest respect; our only object is, that these beautiful verses

The original Passage. From Mr. Shields "Fall of the Clyde."



The same Passage differently accompanied.



may be displayed to their utmost effect; and, we believe, none will be more disposed than Mr. Shield to acknowledge, that there is nothing by which excellence is more likely to be attained, than by means of fair competition of talent.

Mora's Love, or the enchanted Harp: A favourite pastoral Romance, as performed at the King's Theatre, Haymarket; composed by Mr. D'Egville. The whole of the Music composed and arranged for the Piano-Forte, by Henry R. Bishop.—N.B. The greatest part of this Music may be played on the Harp. Price 8s.

In a note at the bottom of the 2d page, Mr. Bishop informs us, that the overture performed to this piece was the one originally written to the grand ballet of Caractacus; by which it appears, that those persons who went to the Opera, with the expectation of hearing the *entirely new music* by Mr. Bishop, were treated with an old overture that had been repeatedly performed at another theatre. If the overture be (as we conceive it ought to be) an appropriate piece of music, calculated to prepare the mind of the audience for the dramatic incidents that are to follow, we are at a loss to understand how the same piece of music should be thought an appropriate prelude to the heroic adventures of Caractacus, and yet be equally proper to precede the representation of the simple incidents of a pastoral ballet. The most favourable construction we can put upon this circumstance is, that Mr. Bishop was not allowed sufficient time to write a new overture, and was therefore under the necessity of substituting the first that came to hand, however improper it might be for the occasion, or however ill calculated to produce its intended effect. When a composer undertakes to write an opera, a ballet, or any other piece of music requiring invention, a just conception of the words or actions to be set to music, and an ingenious adaptation of his musical ideas to express these words or actions, it is impossible he can do justice either to the author, to himself, or to the manager who employs him, if he do not stipulate for a proportionate length of time, in which to perform so arduous a task.

Composition in music is similar to composition in poetry. The one is as much an intellectual effort as the other, and consequently, equally dependant on the particular state of the mind; it is therefore, as absurd for a composer to undertake to produce an Opera in a certain number of days, as it would be in a poet to engage to write Epic Poems by the mouth. A certain number of bars or rhymes, might indeed be completed; but there would be very little of good music in the one, or of genuine poetry in the other.

When an author is not allowed sufficient time to compare and select his ideas, he must adopt them indiscriminately as they occur, and as no opportunity is afforded him of substituting others in case of rejection, the unavoidable consequence is, that several will be retained, which his better judgment would prompt him to exclude. Besides, the very idea of being obliged to have his work ready by a certain day, so far from causing his thoughts to flow more readily, must tend to disturb and confuse those that do occur.

The production before us, is a complete illustration of the truth of the foregoing observations. We never met with such evident marks of haste—so many insipid, uninteresting movements in any of Mr. Bishop's works as in this.

Nothing but the hurry he was in could excuse his writing, the passage at bars 40 and 41; ditto 45 and 46, page 17; where there are consecutive fifths between the lower treble notes and the bass—for the typographical errors, vide note*.

We have dwelt rather longer upon this subject than we otherwise should have done,

* The treble note but one, bar 7 of the allegretto, page 11, should be an E instead of F. The second B in the bass bar 17, page 15, should be natural instead of sharp. The first treble note bar 5, page 16, should be marked sharp. The upper bass note, bar 14, page 31, should be E instead of F. The 2d 3d and 4th highest treble notes, bar 19, last page, should be E's instead of D's.

from the high opinion we have of Mr. Bishop's Professional abilities: if this should meet his eye, we earnestly request him not to enter into any engagement, by which he may lower himself in the esteem of men of science, or endanger the well-merited popularity he has hitherto enjoyed.

A Seventh Divertimento for the Piano Forte, in which is introduced a Chasse and Grand March, composed and dedicated to Miss Montgomery, by J. B. Cramer. p. 5s.

The gratiozo cantabile with which this divertiment begins, is in an easy flowing style, and is not calculated either to astonish or displease; the most remarkable thing about it, is, that being the composition of Mr. J. Cramer, it contains nothing worthy of his talents, the best passage is the one contained in the two first lines in page three. We shall not find fault with Mr. Cramer for a want of originality in the following *la chase*; for we think it almost impossible to be original, and yet preserve the genuine character of this species of movement. The most prominent features of *la chase* style, are passages in imitation of, or capable of being performed upon the French horn, these passages can only be constructed of certain intervals, and even these intervals (to make the imitation a good one) can only be used under a certain form; of course, the possibility of variety must be very much limited; as movements in this style, therefore, are from their very nature unavoidably monotonous and common-place. We are sorry Mr. Cramer should have selected as an exercise for his abilities, a species of composition which imposes such restraints upon his inventive genius. The divertimento concludes with a march, which possesses so few internal marks of its being the production of Mr. Cramer, that we should never have given it to him, had we met with it in an anonymous collection.

Eighth Divertimento for the Piano Forte with an appropriate prelude and favourite military rondo, composed and dedicated to Miss Popham, by ditto. p. 5s.

This divertimento is superior to the one noticed above the prelude, is shewy and brilliant without being difficult, and the subject of the Siciliana is playful and novel; there is perhaps, rather too much repetition; but it contains several sweet passages, and is on the whole a pleasing movement. The most original feature is the species of coda, at the three last bars. The intermezzo possesses much freedom, and the divisions are tasteful and expressive, it will require more skill in the performer to give a proper effect to these, than to any other part of the divertimento. The military rondo, though its subject be not very new, is light and pretty; the sudden transition to the key of D flat, is, however, entitled to praise of a higher nature—upon the whole we cannot help expressing our regret, that Mr. Cramer should be wasting his time, in writing for a set of pupils little above mediocrity, when his abilities are fully adequate to employ with pleasure the ablest performers.

Eliza, a canzonet: the words by Burns: the music by T. F Walmsley. p. 1s. 6d.

The compass of this canzonet is adapted to a bass voice, and the first part of its melody is excellent as is also the accompaniment, in the second part where the modulation takes place to the minor, there is, perhaps, too much repetition of the F natural, the accompaniment, is, however, equally good with the first part. The return to the major is well managed, and the interest judiciously continued to the end. We particularly admire the manner in which Mr. Walmsley makes use of the appogiatura, he has introduced them with peculiarly happy effect, at the 5th bar page 4. In this beautiful passage we recognise a coincidence of idea, with one of Mozart's *duets* in Don Juan.

Child of the Summer, canzonet: the words from Percy's Relics, the music by ditto. p. 1s. 6d.

The style of this canzonet is light and elegant, if there be not so much of science displayed as we usually find in this author's compositions, it has still sufficient to evince it to be the production of a composer of superior merit: the most striking feature in the first movement, is the manner in which the chord of the fourth is intro-

duced, at the words, "the storms are o'er," we think it would be better if an F sharp were added to the D in the treble accompaniment, 4th bar, page 3, as at present the 7th in the preceding bar remains unresolved. The change of time to the allegretto is judiciously introduced, the passage at the words, 'Young Zephirs wait,' is expressive in itself, and is rendered still more so by the addition of the shake; the manner in which this same passage is varied in the repetition, is masterly and tasteful in the highest degree. The concluding symphony is brilliant, and happily expresses the sense of the preceding words.

To Hope: a canzonet, the words by Goldsmith, Music by Ditto. p. 6s.

The serious style of this canzonet forms a striking contrast to the cheerful elegance of the last; Mr. Walmsley has evidently intended it to be performed by a bass voice, the G flat, at the words, "bids expectation rise," produces an excellent effect. The melancholy of the first part is judiciously relieved, by the change of time to the pastorale, the temporary modulation to the minor mode at the words, "as darker grows the night," is a stroke of very superior genius, the last symphony is original without being eccentric.

Retirement: a canzonet, the words from the Pleasures of Memory, the music by ditto. p. 2s.

The introductory symphony (particularly the last 4 bars) displays the most classical taste. This canzonet also differs from the rest, by beginning with a recitative, there is also considerable originality in beginning the first bar of the air, without any accompaniment, the word "intrude," is also uncommonly well expressed. The 2d, 3d, and 4th bars of the following symphony are indicative of the most refined musical taste. Some of the words of this canzonet, although beautiful as poetry, are but ill-adapted for musical expression.

The Tear, Canzonet, composed by ditto.

The style of this melody bears a strong similarity to that of Sir J. Stevenson. We need not therefore add, that elegance is its most striking characteristic. The best symphony is the one contained in page 2. The E flat at the conclusion is particularly excellent; the words "and moans on the ear" are most happily expressed by the modulation to the relative minor. We should give Mr. Walmsley much credit for the manner in which he returns from the dominant E, with its major 3d, to the original key, if we could suppose him unacquainted with Mr. Cramer's exquisite choral, in the duett written for himself and Mrs. Billington; the other canzonet, which we believe finishes this set, was noticed in our number for June. The superiority of the words that Mr. Walmsley has selected for the exercise of his genius, is no slight proof that he possesses an elegant literary, as well as musical taste, and we have not the least hesitation in saying, that these are by far the best canzonets that have appeared since those published by Haydn.

Two Trios, Concertantes for three flutes, in which is introduced the favourite air of Sul Margine D'em Rio, and Senza Construto O'cara, composed and dedicated to John Parish, Esq. by Liugi Gianella, op. 27, p. 7s. 6d.

The composer has aimed more at being light and pleasing than scientific. The passages are however well adapted for the instrument for which they are written, and not too difficult for the skill of amateurs in general.

Pollaca, Adagio, and a Cossack air, with variations for a German flute, with a piano forte, or harp accompaniment, composed and dedicated to Tho. Rice, Esq. by Theobald Monzani, p. 3s.

The subject of this pollacca, though not very new, is airy and pleasing; it has the same defect as we have before pointed out in other movements of a similar description; namely, that the final note of the cadence occurs upon the 2d, instead of the 3d division of the bar. We see no necessity for the 1st strain being written out again at full length, as the accompaniment and the melody itself are exactly similar; a double bar, with a repeat, would have been quite

sufficient; the last movement is the best: the unexpected introduction of the 4th in bar 4, is highly characteristic. This striking feature is injudiciously lost sight of, in the 2d and 3d variations. This species of Coda, performed by the piano forte alone, is original; it has the effect of a symphony, and affords the flute performer time to take breath. We should prefer, in the 6th bar, page 7, the melody altered to A C instead of C A; the preceding B (which forms the discordant interval in the chord of the imperfect 5th) would then be resolved in a more satisfactory manner. The same observation will apply to the 11th bar of page 8 and page 10. The 3d variation consists of a succession of turns, Mr. Monzani should therefore have marked the lowest notes, sharp or natural, so as to render them only a semi-tone below those notes upon which the turns are made.

As we are of opinion that a *tema* can never be performed in too plain a manner, (in order to render the brilliancy of the variations more conspicuous) we think Mr. Monzani injudicious in directing it to be played "ad libitum." We are surprised also (as he is an Italian) that he did not correct such gross errors of the press as "mol*ta* espressione," and "con-variazioni quattro."

Introduction, and a Brazilian Air for the flute and piano forte, composed and dedicated to Captain Vachell, by Theo. C. Monzani. p. 2s. 6d.

This production is much superior in every respect to the last. The melody of the introduction is uncommonly sweet and expressive; the unexpected cadence in the relative minor at the end of the first strain, is beautifully plaintive; as is also the part in four flats.

The Brazilian air somewhat resembles a movement in Steibelt's Belle Laitierre. The variations Mr. Monzani has added to this air, do him great credit. Although one of the easiest in appearance, we think that, in the performance, the 5th variation will be found one of the most difficult, as the accompaniment consists of equal notes, and the flute part of triplets. The two best variations are the 2d and 8th; the D flat is well introduced in the conclusion, and an original effect produced by the abrupt termination.

Six Canzonets, with an accompaniment for the piano forte, composed and dedicated to Mrs. Liston, by Robert Topliff, p. 8s.

As these canzonets appear the first essay of Mr. Topliff, who, we understand, is afflicted with one of the severest calamities which poor humanity "is heir to," we shall not endeavour to repress by any severity of criticism his future efforts: we are even willing to attribute most of the errors which are discoverable in this production to the inaccuracy of Mr. Topcliff's amanuensis, rather than any deficiency of the composer.

Stay one moment, Stay; a Canzonet, with an accompaniment for the piano forte, sung at Bath, by Mrs. Magrath, and at Dublin, by Mr. Phillipps, composed by Sir John Stevenson, p. 1s. 6d.

From the frequent repetition of the mottivo in this composition, Sir John Stevenson should have entitled it "*a rondo*," rather than "a canzonet." The semiquaver and dotted note in the 2nd and 4th bars, give the melody a similarity to the beginning of Dr. Clark's song, "Where shall the Love." The C natural is well introduced in the 7th bar, page 2, it adds great effect to the words. The alternation of the diminished seventh, and the $\substack{6\\4\\2}$ in the symphony at the end of each verse, is novel and ingenious. The second E in the treble accompaniment and 17th bar, page 4, should be marked sharp. The second chord in the next bar but one, should consist of B G E D, without any A or C. With the exception of that passage where the words "stay and away," (2d and 4th bars page 2) are so expressed as to make them almost appear like words of two and three syllables. We think this a pretty little melody.

A Prelude and Pastoral Dance: a Savoyard for the Piano Forte, composed by T. Haigh. p. 1s. 6d.

In the Prelude the passage which struck us as most worthy of remark, is the con-

clusion; instead of terminating (as other preludes generally do) with the harmony of the tonic, it assumes in the last 7 bars the appearance of a cadence, the 7th is suspended upon the dominant, and the last shake is ingeniously made the introduction of the succeeding movement.

The latter is "à la Savoyard," and Mr. Haigh has faithfully preserved in it the playful simplicity for which that style is so remarkable. The subject is, perhaps, repeated rather too often, but it is introduced with an effect peculiarly happy in the relative minor (bar 32, page 2) and is upon the whole well managed.

One passage we must confess, however, offended our ears; it is the one marked A in plate 2. We do not like the G in the treble descending to the F at the same time that the C in the bass descends to B.

An Harmonic Elegy on the death of Prince Lewis Ferdinand of Prussia, composed in the form of a sonata, for the Piano Forte, by J. L. Dussek. p. 5s.

The style of this production combines the freedom of an extemporaneous, with the study and science of a more regular composition, it abounds with strokes of genius, but we fear there is too much of abstruse harmonies for it to "please the million," we fear it will prove "Caviare to the General." This piece and the fugue in F minor, which Mr. Dussek wrote just before leaving this country, will long continue monuments of his abilities and acquirments in musical science. In a note we are informed, that his Royal Highness Prince Lewis Ferdinand was killed in the affair of Salfeld, Oct. 10, 1806. The author (Mr. Dussek) who had the happiness of enjoying an intimate intercourse with his Royal Highness only quitted him at the moment, when he spent his precious blood in the cause of his country.

The idea which is first presented to us by this composition is, that of an unpremeditated effusion of the author's grief in musical accents, and the wildness of these, he appears to have borrowed from the responsive feelings of his heart. They do equal honour to the man capable of exciting such warm sentiments of friendship, and to him in whose grateful bosom they glowed with such genuine fervour.

Several of the passages are highly pathetic, particularly the one beginning at page 14. We think, however, it would have been more regular to have written this in 6 sharps, instead of 6 flats, as the original key (F sharp) is merely changed from minor to major, at present the G flat is made the tonic. The whole piece is difficult of execution, and is rendered still more so by the very unusual key in which it is written; it is printed with great accuracy, considering the quantity of flats, sharps, &c. introduced. The only errors we have noticed are the following, the 3d E bar 19, page 1, is unnecessarily marked natural, the first E in the treble bar 10, page 2, should be marked sharp; the 9th treble note, bar 15, page 7, should also be marked sharp, the G in the treble at the end of bar 14, page 8, should be marked natural; upon the whole we think that every admirer of scientific music, should possess a copy of this excellent production.

The amusements of Bromley, (Kent,) consisting of twelve recreations for the Piano Forte, with an accompaniment for the flute ad Libitum, composed and dedicated to Mrs. Rolls, by G. G. Ferrari. p. 7s. 6d.

Mr. Ferrari seems to have intended these recreations for the same class of pupils, as those for whom he wrote the divertimentos, which were a short time since so popular. The whole collection is highly pleasing, simplicity and beauty of melody are the reigning characteristics, and we make no doubt of their proving highly acceptable to those who are not yet competent to attempt more difficult compositions.

Introduzione and Rondo, for the Piano Forte, composed and dedicated to the Misses Lumley, by T. Haigh. p. 3s.

The introduzione bears some resemblance to the opening movement of an overture. Mr. Haigh has, however, been guilty of the same absurdity as we have before pointed out, viz. making an echo consist of different notes from those which are supposed to have produced it; there is much sweetness in the passage contained in bars, 13,

14, and 15. The second movement is rather deficient in originality; several of the passages are however light and sufficiently playful, to correspond with its title, viz. Scherzo.

The Fugitive, or Raby Castle: Sonata for the Piano-Forte, composed and dedicated to the Rt. Hon. Lady Louisa Vane, by P. Anthony Corri. p. 4s.

We will thank Mr. Corri to point out the connection between this piece and its title, for we have not been fortunate enough to discover any; we cannot help expressing our unqualified disapprobation of such—affected coxcomical, (we had almost said swindling) titles—we wish to remind these gentleman who are so fond of christening their bantlings by such pretty, romantic, *imposing* names, of the old adage, that "good wine needs no bush."—Haydn, Mozart, &c. contented themselves with writing excellent music, but the composers of the present day are more emulous of displaying their inventive genius in the embellishments, and attractions of a title page in the novelties, of which they seem to exhaust it—quite exhaust it. Several of the Arpeggio passages in this sonata remind us of our old friend Nicolai, whose compositions were in such vogue among the school misses, about 15 or 20 years ago. The best feature in this sonata is the introduction of the chord of E flat, bar 17, page 4, a few of the passages in the adagio, are expressive, but we have seen many of the productions of Mr. A. Corri, which we prefer to this.

Three Sonatas for the Piano-Forte, in which are introduced several favourite Airs: composed and dedicated to Miss Agnes Cockburn, by J. B. Cramer. Op. 43.—p. 9s.

These are a very acceptable present from Mr. Cramer; they contain much of his usual elegance of melody, and are not so difficult as to be beyond the skill of a moderate performer; they will form excellent exercises in rendering the student familiar with the peculiar style of this delightful composer, and thus facilitate the performance of his more scientific and difficult compositions. Of the three Sonata's, we give the preference to the third; the air which forms the subject of it is uncommonly simple and beautiful; it somewhat resembles Mr. Shield's popular ballad of "The Thorn." The mode in which Mr. Cramer has amplified and dilated upon this subject, as well as the ingenious manner in which he has varied the air itself, display the most refined taste.

The subject of the last rondo has something peculiarly naive and pleasing in it; it is written in the uncommon time of nine quavers in a bar. The sprightliness of the rondo is well contrasted by the beautiful air introduced, page 40. The manner in which Mr. Cramer returns to the first subject, by a species of coda (contained between the double bars, page 41), is at once *masterly* and *original.*

Summer: a pastoral Divertissement for the Piano-Forte, in which is introduced the favourite air, The Summer's Heats: composed by M. P. King.—p. 2s.

Mr. King's musical fame would not have suffered much diminution, if he had let the 1st movement of this divertissement remain in his port-folio; neither will the 2d movement, though somewhat better, add much to the reputation he has already acquired.

La Rose: a Divertisement pastorelle, in which is introduced the favourite air, 'No Flower that blows is like this Rose:' composed, and most respectfully dedicated to the Right Hon. Lady Caroline Greville, by M. P. King.—p. 2s.

This is a more favourable specimen of Mr. King's writing than the last; we cannot conceive the reason, why he has placed a pause over every one of the notes at the latter part of bar 4, page 3; the word ralentando would have been quite sufficient. The C and G, in the treble bar 3, page 4, have a thin effect; instead of the G we should prefer an E with the C, and F with the D, and a D with the B; for the same reason, we should prefer a similar arrangement in the last bar, page 4. There is some taste displayed in the arrangement of the favourite air, "No Flower that blows." The change to $\frac{6}{8}$ time is well managed, and, we think, it would have had a more spirited

effect if this time had been carried on to the end; at present, the andante gives a species of heaviness to the conclusion.

Oh never say that I was false of Heart: a Glee for three voices, with an accompaniment for the Piano-Forte, sung by Mr. Braham, Mr. Vaughan, and Mr. Bellamy, with the most unbounded applause, at Mrs. Billington, Mr. Naldi, and Mr. Braham's Concerts: composed and inscribed to J. Braham, Esq. by M. P. King.—p. 3s.

We have exerted our utmost ingenuity to discover what could call forth the most unbounded applause with which this glee *is stated* to have been performed—but in vain, unless, perhaps, it arose from the pleasure which some of the audience experienced in meeting with so many *old acquaintances;* almost every bar must have introduced a passage that had long been familiar to them. The *elegance*, *originality*, and *science*, of the following point (marked *dolce!*) must have *highly delighted* such an audience as we suppose to have graced the concerts of Mrs. Billington, Signor Naldi, and Mr. Braham. See passage marked B, plate 2.

If one of Mr. King's pupils had brought the following passage (bar 19, page 2) to him, we beg to ask, whether he would not have found fault with the counterpoint of it. See the passage marked C, plate 2.

The best passage in the whole movement is the one contained in the four last bars. The allegretto is trifling in the highest degree; from the manner in which the word "wide" is expressed, bar 2, page 5, we almost suspect this air was written by Mr. King on some other occasion, and that he afterwards adapted the present words to it as well as he could. In the same page occurs another *beautiful* and *original* point, which we cannot refrain from presenting to our readers, as a specimen of the very different manner in which our modern composers contrive their imitations, from that practised by the old masters. See passage marked D, plate 2.

As we know Mr. King is capable of writing better, we are sorry he should thus expose himself; we also regret being obliged to speak unpleasant truths, but when such productions as these are attempted to be puffed off as something very superior, we should be wanting in our duty to the public were we not to present them with an estimate of their real merits and pretensions.

Alone retired beneath some Tree: Mr. Braham's favourite air in 'Kais,' with variations for the Harp and Piano-Forte: composed, and inscribed to Miss Lewis, by J. Mazzinghi.—p. 4s.

Both the introduction and the variations Mr. Mazzinghi has adapted to this pleasing air do him great credit; it is the first thing we have met with, arranged by him, for the harp and piano-forte, but the parts are put together with great knowledge of effect. Of the two, the piano-forte has by far the most brilliant part.

The Brompton Reel: composed and arranged as a rondo for the Piano-Forte, performed with the greatest applause by the celebrated Miss Randles, by J. Parry.—p. 4s.

The pleasure we have derived from hearing Miss Randle's perform some of Dussek's best concerto's, induces us to regret that she should degrade her talents by the performance of reels. Mr. Parry appears to have done his best in the arrangement of the "Brompton Reel," but a very superficial view of the bass, convinced us that he has much to acquire, before he can be entitled to the name of a scientific professor. We are surprised that Mr. Parry's ear, if not his science, should not have informed him, that a bad effect was produced by the G rising to the A in the treble, at the same time that the base rises from A to D, at the end of bar 4 and beginning of bar 5, page 4. This defect may be remedied, by descending to the F sharp before the A, and making both F and A semi-quavers. By the present arrangement of bar 6, the effect of consecutive octaves is produced; this may be avoided, by adding in the bass a D sharp after the F, C sharp after the E, B after the D, and A sharp after the C sharp—it will of course be necessary to mark the last D, natural. The most ingenious passage is where the subject is introduced with the left hand, bar 18, page 4. We would recommend Mr. Parry to take a few lessons in composition of some good master, before he presents

himself again at the *bar* of the public as a composer.

Adown winding Nith I did Wander, a favourite Song, written by the Author of the Thorn; composed with an Accompaniment for the Piano-Forte, by J. Whitaker.—p. 1s.

The direction that Mr. Whitaker has given for the performance of this song, viz. Moderato, will apply to the merits both of the poetry and the music. There is nothing particularly to censure, but in Mr. Whitaker's productions, we always expect something to applaud.

The favourite Waltz; Wittington's Cat, arranged as a Ronda for the Piano-Forte, by M. Holst.—p. 2s.

It would be a degree of cruelty we are not disposed to exercise, to call for much science in the arrangement of a waltz; but moderate as our expectations were, they have been disappointed by this composition. Perhaps the absurdity of affixing a title so incongruous, as that which distinguishes this production, may have led us to expect something more than ordinary; but whatever was the cause, the fact certainly is as we have stated. And here we shall take occasion to notice the ridiculous practice of using titles, which have no earthly connection with the subject of the composition. What point of contact can possibly exist between Wittington's Cat and a *German Waltz?* We could name a composer, who had written what he thought a very fine piece of music; but its features were so indeterminate, that he was quite at a loss what to call it. In this state of dubiety, he applied to an acquaintance of ours, who, without seeing the composition, presently gave him two or three *catching* and *imposing* names for the *bantling*. Accident at last determined that to which a preference should be given, and the public were immediately treated with that favourite, much admired, &c. piece, called ———; but we will not reveal secrets, that do not come before us in the fair and honourable discharge of our professional duties.

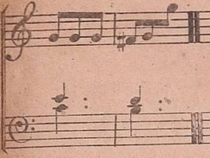
The waltz itself is certainly not selected with judgment. A short time since, when a taste for this species of composition was more prevalent, a very large collection was published; and we think Mr. Holst might have been happier in the choice of one less unworthy of his attention. There are too many repetitions of the same passages: p. 5, is nearly a transcript of p. 2. The arrangement is altogether such, as will not add to the celebrity of Mr. Holst. In several parts the bass is not well managed, as in the passage, bar 23, p. 2, marked E in our plate. Here the consecutive octaves might have been easily avoided, by making the first bass note an octave higher.

Nightingale; Ballad written by Thompson, composed by T. Hutchinson, Esq. with an Accompaniment for the Piano-Forte.—p. 1s. 6d.

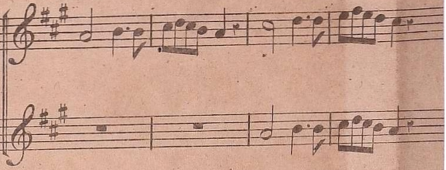
We candidly own that the addition of *Esq.* to Mr. Hutchinson's name, somewhat prejudiced us against this ballad; and the perusal by no means removed that prejudice. The melody, in particular, is more like the production of an *Esq.* than a musician; it begins like the insipid childish ballad of the "Blue Bells of Scotland." The two last bars of the symphony are good; and a few passages in the accompaniment lead us to suppose, that the melody and the accompaniment have not flowed from the same pen. In bar 3, p. 3 (marked 24), the words are accented erroneously; the word "to," should have occurred on the unaccented part of the bar, as in our plate marked F.

We dislike also the monotony produced by the common chord of F, being continued in the bass in the same bar; as also the 13th bar, same page, the chord of B, in the latter part of the bar, would have been better. The small notes which Mr. Hutchinson has introduced, apparently for the purpose of *varying* the cadences, are exactly *the same* in one verse as in the other.

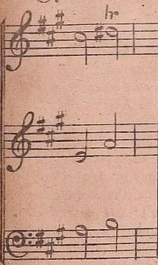
A.



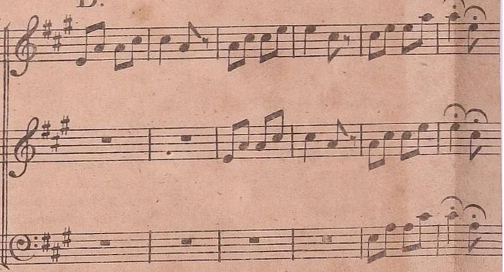
B.



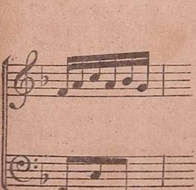
C.



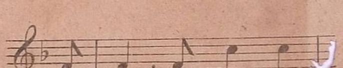
D.



E.



F.



SUMMARY OF POLITICS.

AMONG the incidents which may be reckoned of the greatest importance in our domestic history for the last month, are the meeting of the Common Council of London, with respect to Colonel Wardle; the meeting of the Freeholders of Middlesex at Hackney, to consider of the propriety of a parliamentary reform; and the trial of Lord Gambier, by a court-martial, for his conduct at Basque Roads, at the attack of the French fleet.

The meeting of the Common Council was held on the 1st of August, pursuant to a requisition signed by a great number of Common-Councilmen. The object of the meeting was to discuss the propriety of erasing from their Journals a notice of a motion, which had been given by Mr. Dixon, to rescind the vote of thanks which had been passed in favour of Col. Wardle. As those who signed the requisition thought it derogatory to the honour of the Court that such a notice should remain on the Journals, they wished to get rid of it. Mr. Dixon did not attend the meeting, to support the motion of which he had given notice, but wrote a letter to the Lord Mayor, stating that he had never meant to bring it forward until Col. Wardle had had time to bring to trial that which he had pledged himself to try—whether the verdict against him was or was not obtained by perjury.

The motion, however, having been made by Mr. Miller, for the purpose of agitating the question, Alderman Goodbehere moved a long amendment, stating, among other things, "that no circumstances had transpired, since the vote of thanks, which could in any manner lessen the importance of that investigation, impeach his motives, or affect the merits of the case: on the contrary, that his (Col. Wardle's) unwearied exertions, perseverance, and fortitude, under unexampled threats and difficulties, had developed a scene of scandalous abuse and corruption, not only in the army, but in the various departments of the state; that it had been discovered by the said investigation, that these abuses have extended, not only to the disposal of church and East India patronage, but also to the disposal of seats in the legislature." After condemning severely the conduct of Lord Castlereagh, in bargaining for a seat in parliament by the sale of East India patronage, the amendment expressed a decided opinion that the savings and reforms mentioned by Col. Wardle in his statements in parliament, would probably save the country from a great part of its burthens, if not entirely remove the income tax.

Mr. Waithman was the principal supporter of this amendment. He vindicated the character of Col. Wardle both in private and in public life. He said that at the time the thanks were voted, it had been generally supposed that an immoral connexion existed between Col. Wardle and Mrs. Clarke, and yet that was not considered a reason why he should not be thanked for his public services. If he had paid Mrs. Clarke twice as much money on account of an immoral connexion, not a word would have been said about it; but it appeared most extraordinary to the corrupt, that any man should pay money out of his own pocket, merely to render a great service to his country. It was reckoned no crime in government to pay their informers, and why should the same thing be a crime in an individual?

Mr. Mawman, and several other gentlemen, objected strongly to the amendment, as coming upon the Court completely by surprise. They, however, approved of the notice being rescinded generally. An amendment having been moved to that effect, the question was put, and Alderman Goodbehere's amendment was carried by a majority of five, there being 59 for it, and 54 against it.

On this resolution we must observe, that the Court appeared unanimously of opinion that the vote of thanks to Colonel Wardle ought not to be rescinded; and that Mr. Dixon's notice ought not to be allowed to remain on their books. The only difference was between a simple expression of that opinion, as moved by Mr. Mawman, and the amendment of Alderman Goodbehere. It appears to us, that the minority on this question were clearly right; as there was nothing in the requisition, pursuant to which the meeting was convened, which could lead the members of the Court to suppose that there would be any question about censuring Lord Castlereagh, or agreeing in Mr. Wardle's financial statements. It certainly appeared something like a trick, and taking the Court by surprise, to propose, in the shape of an amendment, such a resolution as those of the opposite party could not, by the notice, be led to expect. Some of the members said they should be ready to vote a censure on his Majesty's ministers, if such a motion had been brought on regularly, and with fair notice; but that they would not do it in a meeting convened for another object. The unanimity, however, with which the Court agreed that the circumstances which had transpired at the trial was no ground for rescinding their vote of thanks, was in some degree an answer to the furious attacks which the ministerial prints daily poured forth against that gentleman. In these attacks the writers had two objects: first, to blacken the character of a man who stood so prominent among the reformers; and secondly, to prepare, if possible, the road for the Duke of York's return to power. The paper called *The Morning Post* maintained that the Duke ought immediately to resume his office, when it was discovered that the investigation proceeded from a conspiracy. It is, however, perfectly well known that there are many associations in this country (such as the Association for the Suppression of Vice, the Association for prosecuting Felons, &c.) who associate for the express purpose of bringing forward prosecutions, and who pay their informers; and yet our juries do frequently find persons guilty who are so prosecuted, and the punishment of the offenders is by no means lightened on account of the prosecution having been carried on by associations. If it appeared that Mrs. Clarke had been offered bribes to tell falsehoods, the character of the Duke of York should not suffer by her evidence: but if the evidence she has given has been nothing but the truth, and will bear the test of the severest enquiry, it is nothing to the justice of the case, or to the character of his Royal Highness, what was the amount of Mr. Wright's bill which Col. Wardle has been obliged to pay.

On Wednesday the 9th of August, a meeting of the freeholders of Middlesex took place at Hackney, in pursuance of a requisition to the sheriffs, signed by above three hundred freeholders, for the purpose of "considering the propriety of petitioning the House of Commons for such a reform in the elections, or otherwise, as should secure to the nation the reality and uses of representation in that House." The meeting was numerously attended, and the business was opened by Major Cartwright, who began by ridiculing the pamphlet lately published by the Earl of Selkirk, who called the rotten boroughs the land-marks of the constitution. He rested his arguments for reform on the notoriety of the corrupt state of the representation, and on what had been offered to be proved at the bar of the House of Commons, in 1793, that a majority of the House were returned by 167 individuals. He calculated at fifty more, the number of seats in which the electors sold their votes. In addition to this corruption, he stated, that of the number who were returned to parliament in this manner, 120 were placemen or pensioners, and seventy or eighty were naval or military officers, who were dependent on administration for promotion, employment, and means of acquiring fame in their profession. From this statement, he thought it evident that the people had lost their right of having a House of Commons freely and fairly chosen by themselves, and representing them in parliament. He concluded by moving various resolutions in favour of parliamentary reform.

Mr. Hare Townshend seconded the resolutions. He read a very long (and, as we think, a very inflammatory) letter, written by him to the people of Godalming. The great grievance which he complained of was that he was obliged to pay, in taxes, poor-rates, and tythes, above 150l. per ann. on a farm that, if he were to let, would not net him above 160l. per ann.

Other gentlemen pointed out different things which they conceived great abuses, and which they thought must be reformed by a parliament representing the people.—Mr. Mallet deprecated the idea of petitioning the House of Commons, as expecting any redress at their hands. He thought the best way would be to address the King no longer to issue his writs to rotten boroughs. After a long discussion, Major Cartwright's resolutions were adopted.

At this meeting we did not hear any new ideas which threw additional light on the important question of the sort of parliamentary reform which would be beneficial to the country. The 167 individuals which returned a majority of the House; the borough-monger faction which invaded the rights of the throne, as well as the liberties of the people; and all the other topics urged by Major Cartwright, were only a repetition of what has been so often heard from Sir Francis Burdett. Mr. Townshend's reasons for reform, namely, that the poor-rates were too high in the parish of Godalming, and that the parson took his tythes in kind, was a reason which appears to us perfectly ridiculous. When that gentleman complains that he is taxed 150l. on a farm which would not net him above 160l., and seems to consider this as the highest degree of oppression, we might ask him, does he suppose that the identical farm he alludes to would net him so much as 160l. per annum, if it were placed in any other country in Europe, or in America; or that it would produce him more of the real comforts of life? It is certainly not the gentlemen of landed property who have the most reason to complain of the pressure of the taxes. If the price of living has much increased of late years, so have their rent-rols. The question of tythes is also clearly unconnected with parliamentary reform, this claim on the part of the clergy having existed before a House of Commons ever sat in England. While we think it our duty to reply to false arguments which can only tend to inflame and mislead, we anxiously wish to see every practicable reform introduced in the mode of returning members to parliament. We do not approve of the violent and unconstitutional step which was suggested, of the King taking it upon himself to say what places should or should not send representatives. Indeed we have no hesitation in saying, that whatever may have formerly been the prerogative of the Crown, in this respect, it has ceased to exist, in consequence of the *pacta conventa* of the Union.

If the Crown has *a right* to disfranchise Old Sarum, it has an equal right to lessen the number of members for London or Westminster. The right, if there be any such, must exist totally independent of the proper or improper mode of exercising it; for a power of control over its exercise would imply a power somewhere, superior to the power of the Crown; and that, in the exercise of a prerogative, would be a strange anomaly. We have, however, strong hopes that the measure brought into parliament by Mr. Curwen may lay the foundation for a gradual amelioration of our representation. To those theorists in reform, who suppose it would be right if the rotten boroughs were all struck off, we again point out the state of the Irish representation since the Union. In Ireland there are no rotten boroughs, but the one hundred representatives are elected by counties, cities, and large towns. Would the friends of reform be satisfied if the English representation were assimilated to the Irish? or would they expect it then to be less corrupt than it is at present? The reform which we desire is not a reform in theory, but a reform which will produce practical advantages to the country. That there are abuses in the representation which ought to be remedied, is admitted on all hands. The difficulty is to find such remedies as may be applied without greater or

more extensive mischiefs than arise out of the abuses they are intended to correct.

The court-martial on Admiral Gambier was a subject which excited a very considerable degree of public interest. It having been hinted to Lord Cochrane, by government, that it was their intention to move the thanks of both Houses to Lord Gambier and the officers of his fleet, Lord Cochrane declared that if he stood alone in the House of Commons, he should oppose a vote of thanks to Lord Gambier. Lord Mulgrave (the First Lord of the Admiralty) then called on Lord Cochrane, to know upon what grounds he objected to such a vote; and his Lordship, in reply, merely referred to the entries on the log-books, and the minutes of the signals of the different ships. Lord Gambier therefore thought it necessary to call for a court-martial, to try him for the whole of his conduct while he commanded in Basque Roads, and particularly on the 12th of April, when Lord Cochrane made a signal to him that seven of the enemy's fleet were on shore, and could be destroyed. Independent of the accusation of the gallant Lord Cochrane, it was impossible that Lord Gambier should not have felt that there was a prejudice against him in the public mind, even before Admiral Hervey was broke for calling him "a psalm-singing methodist," and speaking in other respects disrespectfully of his commanding officer. The trial was therefore absolutely necessary for his honour. The court-martial took place at Portsmouth on the 26th of July; and after the log-books and minutes of signals were given in evidence, Lord Cochrane was examined. The burthen of his evidence was, that he was entrusted with the command of the fireships in the attack on the enemy's fleet on the night of the 11th. The fireships had not done the execution that they were calculated to produce, but that the enemy were obliged to slip from their anchorage; and that early in the morning of the 12th he notified to Lord Gambier, by signal, that seven of the enemy's line-of-battle ships (including a three-decker) were on shore, and might be destroyed by a part of the British fleet. It was his decided opinion that two British ships of the line and the frigates could have destroyed the whole seven, if they had been sent in before half past eleven; and that the frigates alone could have done it, at any time before one, when the French ships that were aground began to float. He considered the escape of the 3-decker and the other two line-of-battle ships to be entirely owing to his Lordship's delay in sending in assistance in proper time. He considered that there was no insuperable or very serious obstacle, either from the tide, depth of water, or strength of the enemy's fortifications on the Isle of Aix. On Lord Gambier's ordering Lord Cochrane to return, on the 13th, his Lordship replied that they could destroy the enemy's ships on shore. Admiral Stopford, Capt. Wolfe of L'Aigle, Capt. Rodd of the Indefatigable, and Mr. Sparling, master of the Imperieuse, were examined on the part of the prosecution. Their evidence was, upon the whole, favourable to Lord Gambier, who appeared to them to have made no unnecessary delay. Lord Gambier, in his defence, stated, that if he had attempted to send in the ships sooner, not an additional French ship would have been destroyed, but that the British fleet would have been exposed to considerable loss and danger. Three out of the seven of the enemy's ships were never within reach of the British fire, and therefore as great a destruction had been made as was possible, of the enemy's vessels, with the smallest risk on our side. The evidence of by far the greater number of the captains was, that from the state of the wind and tide, the imperfect knowledge of the depth of water, and the strength of the forts on the Isle of Aix, it would have been very imprudent for the Commander in Chief to have ordered in the fleet sooner. Captain Seymour of the Pallas, however, thought the line-of-battle ships might have got in at eleven o'clock instead of two; but as to the prudence of sending them, he thought that a consideration for the discretion of the Commander in Chief. Capt. Newcombe of the Beagle also thought there was a possibility of having annoyed the enemy more, if the line-of-battle ships had been sent in

earlier; but that this would have been attended with considerable risk, and a risk, as he thought, rather too great. Captain Malcolm's opinion was nearly the same. Capt. Broughton of the Illustrious, thought the ships ought to have been sent in at eleven or twelve o'clock; and that in that case the two French ships of the line which were at anchor would probably have slipped their cables, and not attempted to defend the seven that were aground. As a very decided majority of the naval men who were brought as witnesses conceived it would be imprudent in Lord Gambier to have sent in the ships earlier, the public were perfectly convinced of the propriety of the sentence of the court-martial, by which his Lordship was most honourably acquitted. At the same time, when it is recollected that there were some captains in the fleet who inclined to the opinion of Lord Cochrane, and that the most brilliant victories which have ever graced our naval history have been gained by risks which appeared beyond the bounds of prudence, Lord Cochrane (who is allowed to have conducted himself in the action with equal judgment and gallantry) cannot be blamed for thinking that a more complete victory and destruction of the enemy ought to have been attempted, even at a considerable risk; and if that was the firm conviction of his mind, we cannot see how it would be possible for him, as a member of parliament, to concur in a vote of thanks, when he thought censure was due. If there was any thing of personal malice which induced him to accuse his Commander in Chief, that would be highly disgraceful to his character. It is known, however, that the genuine character of his mind leads him to enterprises of difficulty and danger, and that men of such character are not apt to forgive what appears to them the errors of over-cautious prudence. Lord Cochrane, in his single frigate, rendered very important services to our allies in Catalonia, by frequently landing, and destroying the enemy's batteries and signal-posts, by storming some forts, and defending others. The services which he rendered in this manner were attended with considerable risk, but obtained him the warmest thanks of the patriotic armies in that part of Spain. We cannot have a doubt but that it was his sincere opinion which he delivered respecting Lord Gambier; and that if he had been in his situation, the victory would have been more glorious and decisive, although it would have been attended with more risk, and probably with greater loss.

At the time that our Summary of Politics for the last month was prepared for the press, the news had not been received of the battle of Wagram, and the armistice with Austria. We then indulged the hope that the grand army of Austria, under the Archduke Charles, was strong enough, both in number and position, to balance the efforts of the French grand army; and that the other armies of Austria, in Hungary, Tyrol, and Lower Austria, would have been strong enough to give a favourable issue to the continental war. It appears now, that in order to force the position of the Archduke, Bonaparte had united all the divisions of his armies of Italy and Dalmatia to his grand army. On the night of the 4th of July he crossed the Danube with his whole collected force, near Enzersdorf, and by the morning of the 5th it was discovered that he had completely turned the entrenched camps of the Austrians, and had made it necessary for the Archduke to give him battle on the plains. This battle, which lasted the whole of the 5th, and a considerable part of the 6th, was by many degrees the greatest and most important battle that Bonaparte ever fought. He had under his command almost the whole of his disposable force; and if he had been defeated, there was hardly a possibility of his being afterwards able to retrieve his fortunes. His chances of success were extremely doubtful; for the French bulletin states, that by the junction of the militia and new levies, the army of the Archduke amounted to near 200,000 men, and that it had a train of from 800 to 900 pieces of field artillery. The French army was probably not less than 150,000 men, all veteran troops, and commanded by

the best generals in France, under the immediate direction of that man, who is generally allowed to be the most experienced and best general of the age. The 28th bulletin, in speaking of the battle of Wagram, says, that "from 3 to 400,000 men, with from 12 to 1500 pieces of cannon, contended for the most important interests." It is from the astonishing force collected on both sides that we conceive this to be by far the most important battle which Bonaparte ever fought. It began on the plains of Enzersdorf on the 5th of July in the morning, and lasted the whole day, without any particular advantage being gained over the Austrians. It was renewed early the next morning, in the neighbourhood of the village of Wagram, and a little after noon the Austrian army was compelled to retreat from the field of battle, and, as the French account states, was completely *out of sight long before it was dark.* This circumstance shows that the retreat was effected in good order, and that the French did not venture to pursue them closely. It appears that in this battle the French general practised his accustomed manœuvre of accumulating the great mass of his forces in the center, while the Archduke repeated the error which has so often proved fatal to the Austrian armies, of directing his principal force to the extremities of the army. The Austrian right wing was completely successful on the 6th of July, having but a feeble enemy to oppose; but the center was obliged to fall back, and the left wing was turned. It then became necessary for the Archduke to retreat; but, as we have before observed, the enemy did not venture to pursue him closely, and do not pretend to have taken more than 20,000 prisoners, out of an army which they reckoned at ten times that number, or more than 40 pieces of cannon, out of the 8 or 900 which they said the Archduke brought into the action. The loss of the French must be supposed to have been nearly as great as that of the Austrians; and the army which the Archduke brought from the field was one of the best armies which had ever entered it, but still it had been obliged to fall back before a superior enemy; and there was no doubt but Bonaparte would know how to make the full advantage of his victory. On the 12th, an armistice was signed at Znaïm, by which the Emperor of Austria agreed to put the French in possession of Presburg, and the citadels of Buda in Moravia, and Gratz in Styria, and to evacuate the Tyrol. This armistice was to last for a month, and fifteen days notice was to be given of the termination of it. At the time we are writing we are without information whether a peace has or has not been concluded between France and Austria. It must be allowed that Austria made a noble stand, and put the power of the tyrant to the severest trial. We are not, therefore, of the number of those who could condemn Austria merely because she did not hold out until an expedition was ready: we believe that, on the contrary, Austria has much more reason to complain of this country for not putting forward its expedition sooner, when it was perfectly well known by our government, from the time of Bonaparte's return to Paris in the month of January, that war between France and Austria was inevitable. The war did actually break out on the 12th of April, by the Emperor of Austria passing the Inn, and invading Bavaria. Our government certainly were apprised that war was unavoidable, long before it actually broke out; and if they had sent their expedition to Walcheren in the beginning of May, instead of the latter end of July, it is most probable that it would have entirely changed the fortune of the war. The inhabitants of the north of Germany would probably have driven out King Jerome and their French oppressors, and the Archduke Charles would not have been forced to sign a ruinous armistice, by finding himself cooped up within the narrow limits of Bohemia. He would then have had not only Bohemia, but all the northern districts of Germany, to fall back upon, in case of defeat. Even the Prussian armies would in that case have probably taken the field in the common cause. We have no pleasure in pointing out where this country, or rather its government, has been deficient in its duty to our allies, but we can never coincide with those who revile

all other nations, (let them fight never so bravely,) provided they do not completely sacrifice themselves to utter destruction, while our great men are settling what favorite generals are to have commands, and what good generals, who are no favourites, are to be excluded from commands, in our expeditions. We cannot discover any satisfactory reason why an expedition was not sent out two months sooner. It is most evident that it did not require 56,000 men to take the island of Walcheren; and if 20,000 men had been sent out in the first instance, they could very easily have been reinforced. The present situation of Austria naturally calls forth these reflexions. The French papers truly state that the reason Austria is in the greatest peril, is, that their grand army, being cut off from Hungary, have no other resources left but what Bohemia affords. We firmly believe that she would not have been in that situation, if our expedition had been sent out in proper time, but that she would count among her resources the whole north of Germany, as well as the Tyrol; and that if she had possessed these resources, she would never have sought or consented to such a disgraceful and calamitous armistice. In these observations we do not, however, mean to throw blame upon one set of ministers more than another, for we cannot avoid recollecting that under the late administration Prussia was lost, and Russia driven from our alliance into the arms of France, by the neglect of the ministers, at that time, in seconding the exertions of Russia and Prussia. The last administration were more culpable, in this respect, than the present, as the war with Russia and Prussia lasted for eight months, during all which time they made no effort for the deliverance of Europe. We, however, greatly rejoice that at length the power of Great Britain is fairly put forward. We have now about 45,000 troops in the Dutch islands, 25,000 (at least) in Spain and Portugal, and from 10 to 15,000 in Sicily and the Mediterranean; which makes a total of 85,000 land troops employed against the enemy on the continent of Europe. To this are also to be added considerable detachments of marines and sailors acting with our troops in Holland. This is nearly as great an exertion as the nations of the continent could expect Great Britain to make in their cause; and at the same time that ministers are entitled (comparatively) to praise, for being the first to put forward the real strength of the country, it is deeply to be lamented that our expedition was not sent to its destination at the time that the hopes of the continent were so high, after the glorious battle of Asperne. The noble example which our army in Spain has set, will, we doubt not, be followed by our army in Holland; and it may possibly turn out, that when Europe is fully assured that we have actually 85,000 troops upon the continent, composed of as good soldiers as ever took the field, her hopes may again be revived, and her exertions renewed. At least, amidst the downfall of monarchies, and the subjugation of the continental nations, it must be a proud consolation to this country to find herself able to spare such an army, for the service of the continent, as would alone be sufficient to destroy any army which Bonaparte could ever calculate upon landing in this country. Greatly as the offensive strength of Bonaparte has increased during the present war, the defensive strength of this country is increased in a still greater proportion. The threatened invasion, which at the beginning of the war was considered probable, is thrown back an immeasurable distance. Our empire remains untouched, while France it losing almost all her colonies; and there never was a time in which the honour of the British arms was better supported, both by land and sea. Our armies have for many years (except when the Duke of York commanded our expeditions) been uniformly successful against the French, as the battles of Alexandria, Maida, Vimiera, and Talavera fully pro... In two of these battles, namely, Maida and Talavera, our troops defeated French armies much superior to them in number, and principally by that weapon which best proves the courage of soldiers—the bayonet. This country may therefore well pride itself in being superior, in arms as in arts, to any

other nation in the world; and it is not more impregnably defended by the sea and its triumphant navies, than it is by the admirable valour and discipline of its soldiers, and the high spirit of its people, who would never consent to bear the yoke of a foreign conqueror.

The history of our recent successes in Spain is briefly as follows:—Sir Arthur Wellesley, after driving Marshal Soult from Oporto with considerable loss, instead of pursuing him through the difficult passes of the mountains, left a sufficient Portuguese force to watch him, and marched with his own army to the banks of the Tagus, whence Victor had pushed some detachments into Portugal. At the approach of the British army these detachments fell back, and Victor himself found it necessary te recross the Tagus, and retreat to Talavera. There is no doubt but that his retreat was entirely owing to the advance of the British army, who thus, without a battle, succeeded in freeing the province of Estramadura from the presence of the enemy. It was soon currently reported that there were considerable disagreements between Sir Arthur Wellesley and the Spanish general, Cuesta, and every circumstance which has since transpired tends to make that report more credible. At length the generals agreed on a plan of operations, and the two armies formed a junction. On the 22d of July they drove in Victor's outposts in the neighbourhood of Talavera; and on the 23d, when the British columns were drawn up for the attack, by the desire of General Cuesta the attack was postponed for a day, and Victor retreated in the meantime, and formed a junction with Sebastiani and Joseph Bonaparte. It was stated in the government prints, that Cuesta's reason for refusing to fight on the 23d was because it was Sunday: but whatever was the real reason, Sir Arthur Wellesley, in his dispatches of the 24th, showed considerable vexation; and after complaining of the deficiency of the means of transport, said that it would be impossible for him to continue active operations until he was supplied.—These dispatches gave rise to a considerable warfare among the journalists in this country. The ministerial papers immediately began violently to abuse General Cuesta and the Spaniards; they considered the cause of Spain as lost, and evidently laboured to prepare the public mind for the retreat of the British army from Spain. The anti-ministerial papers defended the cause of Spain, and contended that if Spain were abandoned, all the fault ought not to rest on the Spaniards. While this war of journalists was going on, the dispatches of the 29th of July arrived, bringing the account of the repulse of Joseph Bonaparte, at the head of all his collected force; and that the brunt of the battle was borne by the British army, who defeated at least double the number of French troops, commanded by Joseph Bonaparte in person, aided by Marshals Jourdan and Victor, and by General Sebastiani. The news of this great and unexpected victory produced the most enthusiastic joy throughout this country. The cause of Spain had always been dear to the people of England, but they had begun to consider it hopeless, when the news of the glorious victory of Talavera suddenly brightened the prospects and the hopes of Spain. The victory cost us extremely dear, we having lost above 5000 men (being nearly a quarter of our whole army) in killed, wounded, and prisoners. The French, however, suffered a much greater loss, and left us 20 pieces of cannon and five standards as the trophies of our victory. When it is recollected that Cuesta's army co-operated but in a very small degree, and that the Spanish army of General Vanegas had not come up, we think ourselves entitled to hope that this victory will be attended with very important results. Great as was our loss in the battle of Talavera, yet when we consider how much it has added to our military reputation, and improved the situation of things in Spain, we think these advantages have not been too dearly purchased. The military character of England now stands so high, and it has put forth such a considerable degree of strength, that we think it still possible that Europe may rally under our banners, and shake off the yoke of the tyrant.

BATTLE OF TALAVERA.—SURRENDER OF FLUSHING.

In a military point of view, the victory at Talavera is one of the grandest achievements ever performed by a British army, and will show the head of the French government what he has to expect, should his legions ever set foot on English ground; but with respect to its permanent influence on the affairs of Spain, we must say that our hopes are not great. Neither the Supreme Junta, the population, nor the armies of that country, are of the proper stuff; for though Sir Arthur Wellesley puts a very indulgent construction on the conduct of Cuesta's officers and troops, and even pays a sort of compliment to their "dispositions," we look in vain for that ardent zeal, that noble daring, which we were at one time led to believe animated the "universal Spanish nation." The army under Cuesta, it appears from Sir Arthur's dispatches of the 15th of July, consisted of 38,000 men, 7000 of whom were cavalry! and yet this numerous army saw 20,000 English fighting *their* battles against 40,000 French, and stood looking on, almost inactive spectators; and even when the battle was over, and the French repulsed on every side, these 38,000 Spaniards, fresh and unexhausted as they were, suffered the French to retreat "in good order," without offering them any molestation!

What, we should be glad to know, must be the moral effects of such scenes upon the Spaniards themselves? They are calculated to make them consider the contest, not as between France and Spain, but as between England and France. Under such circumstances, it will give this country little pleasure to learn that the British army, which had remained stationary for three days after the battle of Talavera, intended to advance to Guadarama, about thirty miles north-west of Madrid: the people of England will be apt to suppose, that the best use Sir Arthur can make of his brilliant victory would be to withdraw his troops in safety from the peninsula. Already nearly one-fourth part of his army is rendered inefficient, and another such a victory would ruin him.

We have to record the surrender of Flushing to the British arms. But with respect to the ulterior objects of the expedition, nothing further is known.

From the great activity evinced in forwarding reinforcements of troops and convoys of ammunition from France to the armies on the Danube, it has been inferred that the negociations between France and Austria are not likely to have a pacific termination. But we think this inference is not a just one. It is an invariable maxim with Bonaparte never to consider any thing as done, so long as there remains any thing undone; and he knows that this unabated activity will have it due weight in the negociation: it will not only enable him to demand more from Austria, but render the conclusion of the treaty more certain. Of the progress of the negociation, or what sacrifices will be demanded from Austria, nothing satisfactory is known; but from an intimation given in a French paper, that the Emperor Francis is to join France in an attack upon Turkey, it is probable that Napoléon does not intend at this time to blot out Austria from the rank of nations, though he will doubtless curtail its power, and diminish its resources to such a degree, that it will in future exist only by his sufferance, and no longer than suits his other projects.

In addition to the Summary of Politics usually given in this Work, we present our Readers with an elegant Map of the Seat of War in Germany, accompanied with a Geographical and Chronological Retrospect of the Movements of the French and Austrians, in the present Campaign.

A GEOGRAPHICAL AND CHRONOLOGICAL RETROSPECT OF THE MOVEMENTS OF THE FRENCH AND AUSTRIANS, IN THE PRESENT WAR.

January 22, 1809, Bonaparte arrived at Paris from Spain, and an approaching war between Austria and France was generally expected.

About this period the differences between France and Austria appeared to lead inevitably to war. During the interval from the peace of Presburg until the meeting at Erfurth, the government of Austria seems to have been conducted with prudence and not without vigor. The armaments were completed, the arsenals and magazines were filled with stores, and the treasury was replenished. The answers of Austria to the remonstrances of Bonaparte, and to those of his subservient princes of the Confederation, were dictated by circumspection and determined resolution. The occurrences in Spain enabled her to increase her energies. United by enthusiastic attachment to the reigning family, and particularly to the person of the Archduke Charles, the provinces of Hungary (1), Galicia, Bohemia, Croatia, and Moravia were ready to rise with Austria against the common insulter of mankind. France had at that moment about 60,000 troops in Germany; 160,000 conscripts were demanded, but it was not supposed that Bonaparte would have an army to send against Austria of more than 150,000 efficient men. The forces to be derived from the Rhenish Confederacy were thus estimated: (2) Bavaria might furnish 36,000, Saxony 24,000, Wurtemberg 12,000, Baden 8000, Berg 4000, and the other princes 12,000. Altogether about 96,000.

At the beginning of February the King of Bavaria appeared to have received intelligence that Austria intended to invade his dominions. He drew his army together, and reinforced it with 10,000 recruits. Oudinot's corps was expected to occupy the country between Augsburg (3) and Ingolstadt (4). The Austrian generals, however, who had been summoned to Vienna, were speedily dismissed. It was notwithstanding that certain, men of tried integrity and long experience had been selected, and that the Archduke Charles had strengthened and new-organized the army by every means that might render it effective. Exclusive of the Hungarian insurrection, the Austrian forces were estimated at about 300,000 men. This force was said to be divided into three parts; of which the Emperor in person was expected to command one, the Archduke Charles another, and the Archduke John a third.

Before the middle of February every hope of pacification had expired. It was confidently reported that Bonaparte would head a large army, for the destruction of the Austrian name: that he would penetrate through Dalmatia (5) against Turkey, after he should have decided the fate of Austria in Hungary (1); while Russia was to seize upon Moldavia and Walachia (6).

In the meantime Bavaria continued her armaments, and received daily a vast accession of French troops. On February 25, Oudinot arrived at Augsburg (3) with his staff. All Bavaria was at that time covered with deep snow, which prevented the immediate marching of his corps through the Tyrol (7), which was supposed to be the place of its destination. On the 17th, the Archduke John proceeded to Arlzburg (8) and the interior of Austria, and the Count de Bellegarde towards Cracow (9).

On the 6th of March the whole division of General Wrede was to leave Ulm (10), Augsburg (3), and Lindau (11), and to march towards the Inn (12), on account of the disturbances which were expected in the Tyrol.

A powerful Austrian Army had been collected at Egra (13): many other bodies of Austrian cavalry had been cantoned upon the frontiers of Saxony, and therefore measures were taken to secure the town of Dres-

den (14) from an attack. It appeared manifest that without the personal authority of Bonaparte in Germany—without some fresh testimony of the extent of his power—in short, without the immediate suppression of the rising influence of Austria, the gigantic empire of France was giving way in its extremities. Desertions from the Bavarian and Wurtemburg troops were frequent; Saxony inclined towards her former alliances; and Prussia displayed some feeble intentions of emancipating herself from her thraldom. Russia was suspected of vacillating in her councils; but it appears that a friendship, founded on the basis of mutual aggrandisement, had been cemented at Erfurth (15), between the two emperors, Alexander and Napoleon, by which the power of the great northern empire was rendered subservient to the artifices of France.

On the 24th and 27th of February the first column of Oudinot's army, consisting of 30,000 men, passed the Danube, and proceeded toward Augsburg (3). The Bavarian general, Le Roi, took the command of the troops in the Tyrol (7). General Wrede commanded between Munich (24) and the Inn. The Duke of Auerstadt's army began its march for Bavaria. This, united with the troops of Oudinot, Wurtemburg, and Baden, together with the army of the King of Bavaria, might be estimated at about 160,000 men, independent of the contingent forces that might be expected from other confederates.

On February 23, the French ambassador, Count Andreossi, took leave of the Emperor of Austria, and on the next day departed for Paris, leaving, as his Chargé d'Affaires, M. Daudan.

The Archduke John proceeded to Laybach (16).

On the 11th of March the Archduke Charles issued his first proclamation at Vienna. It was an affecting and patriotic summons to the subjects of Austria to repair to the army.

At the beginning of March, general congresses of the Hungarian counties were held, to prepare the necessary measures for personal insurrection.

French troops passed the Rhine at Strasburg (17) and Basle (18), and continued their march through Suabia. The greater part proceeded by Stockbach (19) and Memingen (20) towards Landsberg (21), where they were to be joined by Bavarian and other French troops. The Duke of Rivoli took the command of this united force.

On March 21, the Bavarian general, Wrede, arrived at Landshut (22). The Bavarian and French force, between the Inn and the Iser (23), then consisted of about 30,000 men. The head-quarters of Oudinot were at Munich (24); those of the Duke of Dantzic were at Augsburg (3).

By the latter end of March, the contingent troops of the confederates were ready. The troops of the Duke of Wurtsburg (25) were cantoned along the Maine (26): a division of Saxon forces was detached from Dresden (27) to Lausnitz (28): Saxony was reinforced with 15,000 men from Hanover, and with other troops under General St. Germain, from Jena and Weimar. The army of the Duke of Auerstadt, cantoned near Bamberg, consisted of 10,000 men, and was augmented with troops from Hanover and Swedish Pomerania. In the meantime the Austrian troops in the neighbourhood had daily increased; and by alarming Saxony, not only prevented the march of her contingent troops, but obliged the French to remain for the defence of that kingdom.

On the 6th of April, at Vienna, Prince Charles issued a bold and animating proclamation of war against France. The Austrian forces approached the frontiers of Bavaria, while part of the army of the Duke of Rivoli extended itself towards the Tyrol.

On the 8th of April, Bonaparte's equipage arrived at Stutgard, attended by General Dumas.

Prince Charles set out to join the army on the 6th of April, and on the following day the Archduke John departed to resume the command of his division; and the Archduke Maximilian, so assume the functions of director-general of the ordnance of all the Imperial armies.

From Bohemia the Austrian troops continued to threaten Saxony. The whole

Saxon force was assembled at Dresden, and the Prince de Ponte Corvo took the chief command of those troops, and of the auxiliaries from Poland and Swedish Pomerania. On the 18th, the French general, Morand, arrived at Dresden, and superintended the repairs and the increase of the fortifications.

Prince Charles established his head-quarters at Lintz. The court of Bavaria instantly prepared to leave Munich.

French troops continued to occupy Bavaria. The military road from Rastadt, by Pforzheim, Wachingen, Caustadt, Guipengent, and Ulm, was covered with troops.

The Bavarian forces were distributed into three divisions of 13,000 men each; the first commanded by the Hereditary Prince; the others by Generals Wrede and Raglovitch. The Prince of Neufchatel proceeded through Carlsruhe and Donau to the army on the Danube.

The Austrians having passed the Inn, directed their march towards Munich, where Bonaparte was expected to fix his head-quarters for a short time. Their route was by Watserburg and Landshut.

On the 16th of April the Emperor Napoleon was at Stutgard, on his way to Munich.

On the 9th of April the Austrians passed the Inn.

On the 10th, the Austrian troops invested Passau and Kuffstein. The Bavarian court quitted Munich for Dettingen.

On the 17th, Bonaparte was at Donauwerth: and on the 18th, he removed his head-quarters to Ingolstadt.

On the 19th was fought the battle of Pfaffenhoffen.

On the 19th, the battle of Tann.

On the 20th, the battle of Abensberg.

On the 21st, the battle of Landshut.

On the 22d, the battle of Eckmuhl.

On the 23d, the battle of Ratisbon.

After these battles, which terminated in favour of the French, Prince Charles crossed the Danube, and took the road to Waldmunchen. On the 24th he marched through Bruck, and encamped at Cham, behind the river Regen.

On the evening of the 27th Bonaparte arrived at Muhldorf; and on the 28th, his advanced divisions, under the Duke of Istria and the Duke of Montebello, crossed the Inn, and arrived at Burghaussen. Bonaparte arrived at Ried on the 2d of May, and at Lambach on the same day. On the 3d, the Duke of Istria and General Oudinot marched towards Ebersberg. General Claparede, with the advanced guard, found 30,000 Austrians before that town. An engagement ensued, in which the Austrians, after a severe contest, were defeated, and continued their flight towards Vienna. On the 4th of May Bonaparte arrived at Ems.

On the 10th of May Bonaparte appeared before Vienna, and on the morning of the 13th, the grenadiers of Oudinot's corps took possession of the city.

In the meantime the Archduke Charles having failed in an attempt to recross the Danube, to attack the French, during their march, in their rear, proceeded along the northern bank of the Danube until he arrived opposite to Vienna. On the 21st and 22d of May were fought the battles of Aspern and Esling, which were decidedly in favour of the Austrians. After these victories of the Austrians, the French, with its defeated Emperor, remained entrenched principally in the island of Lobau, in the Danube.

The Austrian army, under the Archduke John, retreated from the Tyrol, after many severe contests with the French, Bavarian, and Italian troops. On the 19th of May the Austrian Prince had arrived at Villach.

The Viceroy of Italy (Prince Eugene) pursued the Austrians towards Hungary, and on the 5th of June established his head-quarters at Oedenburg. On the 7th he proceeded to Guntz; on the 9th, to Savar; and on the 14th was fought the battle of Raab, in which the Austrians were defeated. On the 24th of June the town of Raab capitulated to the French.

Bonaparte, with the troops under his immediate command, remained in the island of Lobau.

Prince Charles lay encamped on the right bank of the Danube, between Enzersdorf and Aspern.

For LE BEAU MONDE & MONTHLY REGISTER
A MAP
Explaining the Movements
of the
AUSTRIAN and FRENCH
ARMIES
VIENNA AND ITS ENVIRONS
UPPER SAXONY
SAXONY
BOHEMIA
MORAVIA
SILESIA
FRANCONIA
BAVARIA
SWABIA
WURTEMBURG
AUSTRIA
TYROL
HUNGARY
UPPER RHINE
LOW RHINE
DUTCHY OF WESTPHALIA
PRAGUE
DRESDEN
BRESLAU
VIENNA
MUNICH
AUGSBURG
STUTGARD
PRESBURG
BUDA
CASSEL
6 E. of Greenwich

Having formed bridges of boats and rafts, the French attacked the positions of Prince Charles on the 4th of July, and on the 5th and 6th was fought the fatal battle of Wagram. Prince Charles retreated towards Bohemia.

On the 10th, the Duke of Rivoli attacked the Austrian rear guard before Hollabrun, and at noon on the same day the duke of Ragusa arrived at the heights of Znaim or Zanaim. The engagement had begun, and the fortune of the day appeared to be well disputed on both sides, when Bonaparte, being informed that Prince John of Lichtenstein, who had been sent to him with proposals of peace, had arrived at the outposts, ordered the firing to cease. The armistice between France and Austria was soon afterwards concluded.

Geographical Notes.

(1) Hungary—A kingdom of which the government is hereditary in the House of Austria. It is estimated that 100,000 men can be easily raised therein on any emergence. Buda is the capital of Lower Hungary, and Presburg of Upper.

Galicia—Formerly a part of the Polish dominions, but incorporated into the Austrian empire in 1772 and 1795, under the appellation of the kingdom of Galicia and Lodomeria. The population is estimated at about 4,000,000.

Bohemia—A kingdom subject to the House of Austria. The capital is Prague.

Croatia—A country of Europe subject to the House of Austria. Carlstadt is the capital.

Moravia—A marquisate dependent on Bohemia. Its capital is Olmutz.

(2) Bavaria—Formerly a circle of the German empire, comprising a palatinate, an electorate, and a duchy. It has since been erected into the principal kingdom of the Rhenish Confederacy by Bonaparte.

Saxony—Two circles of the German empire, now partly erected into a kingdom by Bonaparte. Dresden is its capital.

Wurtemburg—Formerly a sovereign duchy of Germany, now erected into a monarchy by Bonaparte. Its capital is Sturgard, and is esteemed one of the most fertile and populous districts of the continent.

Baden—A margravate of Westphalia.

Berg—A duchy of Westphalia, of which Dusseldorp is the capital.

(3) *Augsburg*—Lately an Imperial city, is now subject to the King of Bavaria, to whose dominions it was attached by the French Emperor. It is a large well-fortified town, about 30 miles NW of Munich.

(4) *Ingolstadt*—A town of Bavaria, seated on the Danube, about 45 miles NW of Munich. It is one of the strongest places of Germany, and is surrounded by a morass.

(5) Dalmatia—A country formerly divided into Turkish, Ragusan, Hungarian, and Venetian Dalmatia; now formed into a sort of republic, under the control of France.

(6) Walachia—anciently Dacia, a province of Turkey in Europe.

(7) Tyrol—A part of the circle of Austria ceded to Bavaria by the treaty of Presburg, in 1805. It is a mountainous country, but its villages are extremely fertile. Inspruck is its capital.

(8) *Arlsburg*—A town in the interior of Austria, situated on the river Ens, about 125 miles SW of Vienna.

(9) *Cracow*—Formerly the capital of Poland, but now a frontier town of the partition, belonging to Austsia.

(10) *Ulm*—A town seated at the confluence of the Blau with the Danube.

(11) *Lindau*—A town situated on an island in the Lake of Constance, and united with the main land by a long bridge. It is subject to the King of Bavaria.

(12) *The Inn*—A river which runs through the Tyrol, and continuing its course thro' Bavaria, falls into the Danube at Passau.

(13) *Egra*—A fortified town on the frontiers of Bohemia.—It is 90 miles W by N of Prague.

(14) *Dresden*—The capital of Saxony.

(15) *Erfurth*—A town of Upper Saxony, situated on the river Gera. It is famous for the late conference between the Emperors of France and Russia.

(16) *Laybach* or *Laubach*—A town of Carniola, seated on a river of the same name.

(17) *Strasburg*—A city situated on the Rhine. The citadel and fortifications, constructed by Louis XIV. have been much increased, and this town may be regarded as the strongest in Europe.

(18) *Basle*—A town of Switzerland, on the Rhine.

(19) *Stokach* or *Stockbach*—A town of Suabia, situated on a river of the same name.

(20) *Memingen*—A town of Suabia, well fortified, and surrounded by a morass. It is situated in a fertile plain on the river Hen.

(21) *Landsberg*—A town of Brandenburg, seated on the Warta.

(22) *Landshut*—A town of Bavaria, seated on an island in the river Iser, 35 miles NE of Munich. There is also another of the same name, in Silesia, on the river Bober; and also another in Moravia, on the confines of Hungary and Austria.

(23) The River *Iser* rises on the confines of Tyrol, and joins the Danube between Straubing and Passau.

(24) *Munich*—A fortified town, capital of the kingdom of Bavaria. It is seated on the Iser, 33 miles ESE of Augsburg.

(25) Wurtsburg—formerly an electorate, now a duchy bestowed as a principality to the King of Bavaria.

(26) *Maine*—A river which rises in Franconia, and flows by Bamberg and Frankfort, and joins the Rhine at Mentz.

(27) *Dresden*—A city of Germany, capital of Saxony. It is divided by the Elbe into old and new town.

(28) *Lausnitz* or *Launy*—A town on the confines of Bohemia and Saxony, near the river Egra.

SPORTS.—HISTORY OF THE DOG.

(Continued from Page 276.)

When education has perfected this natural talent in the tame Dog, when he has been taught to repress his ardour, to measure his motions, to accustom himself to a regular progression, and a sort of discipline necessary to the art, he hunts with method, and always with success.

In desart and uninhabited countries there are wild dogs which differ in nothing from the disposition of wolves, except the facility that is found in taming them. They assemble also in troops, for hunting and forcibly attacking wild boars, wild bulls, and even lions and tygers.

In America, the wild dogs are of a race formerly tame. They were transported thither from Europe; and some of them having been forgotten or abandoned in those desarts, they so multiplied there, that they come in troops into the inhabited countries, where they attack the cattle, and insult even men; but when approached in a soothing way, they soon become pliant and familiar, and remain faithfully attached to their masters; whereas the wolf, though taken young, and brought up in a house, is gentle only in his first age; he never loses his relish for prey, and sooner or later he delivers himself over to his inclination for rapine and destruction.

It may be said that the Dog is the only animal of approved fidelity; the only one that constantly knows his master, and the friends of the family; the only one that, when a stranger arrives, perceives it, that perfectly understands his name, and distinguishes the voices of the family; the only one that, when he has lost his master, and cannot find him, calls him by his whining moans; the only one that, in a long journey he has taken but once, remembers and finds out the road; the only one, in fine, whose

natural talents are evident, and disposition always happy. And as, of all animals, the Dog is most susceptible of impression, and is more easily modified by moral causes, so also his nature, of all others, is most subject to variety and alteration, caused by physical influence. The constitution, faculties, and habits of the body vary prodigiously. The form likewise is not constant. In the same country one Dog is very different from another; and the species is, as it were, quite different from itself, in different climates. Hence the confusion, mixture, and variety of so many breeds, or races, which cannot be well enumerated: hence the signal difference in largeness of size, figure of the body, length of the snout, form of the head, length and direction of the ears and tail, colour, quality, quantity of the hair, &c.: so that nothing fixed remains, nothing common to those animals, but the conformity of the interior organization, and the faculty they all have of being able to procreate together; and as those which differ most, in all respects, the one from the other, produce, notwithstanding, individuals that perpetuate themselves by producing other individuals, it is evident that all Dogs, how different soever and various they may be, constitute only one and the same species.—But amidst this numerous variety of different races, it is difficult to ascertain the character of the primitive, original, and mother race of all the other races. How shall we be acquainted with the effects produced by the influence of climate, food, &c.? How shall we also distinguish them from other effects, or rather from the results arising from the mixture of those different races with one another, in the state of liberty or domesticity? In fact, all these causes alter with time. The most constant forms, and the impression of nature, do not retain all their purity in the objects which man has been diligent in training and modelling.—The animals which have been independent enough to make choice for themselves of their climate and food, are those that best preserve that original impression; and it may be believed, that in those species the first and most ancient of all are still to this day pretty faithfully represented to us by its descendants: but those which man has subjected to himself; those which he has transported from climate to climate;—those whose food, habits, and manner of living he has changed, must likewise have changed, as to form, more than all others; and we find, in fact, more variety in the species of tame animals than of the wild: and as, among tame animals, the Dog is most attached to man, and is that which, living as man, lives also the most irregularly; that, likewise, in which sentiment is sufficiently predominant to make it docile, obedient, and susceptible of every impression, and even of constraint; it is not astonishing that of all animals the Dog should be the only one in which are found the greatest varieties as to figure, size, colour, and other qualities. Some circumstances still concur to this alteration. The Dog lives but a short time, produces often and in pretty great number; and as he is perpetually under the eye of man, whenever, by a change very common in nature, there should be irregularities or apparent varieties in some individuals, endeavours will be used to perpetuate, by uniting together those singular individuals, as is done to this day, when one has a mind to procure new breeds of Dogs and other animals. Besides, tho' all the species be equally ancient, the number of gradations since the creation being much greater in the species whose individuals live but a short time, their varieties, alterations, and even degeneracy, must likewise become more obvious; because such animals are more distant from their stock than those that live a longer time. Man is now eight times nearer Adam than the Dog is to the first dog, because man lives fourscore years, and the Dog but ten. If therefore, by any cause whatsoever, these two species equally tended to degenerate, this alteration would be now eight times more manifest in the Dog than in man.

The small ephemeral animals, those whose life is so short that they are yearly renewed by generation, are infinitely more subject than other animals to varieties and alterations of all kinds. The same may be said

of the animal plants comparatively with other vegetables. There are some, even, whose nature is, as it were, artificial and factitious. Corn, for example, is a plant which man has so changed, that it nowhere exists in the state of nature. We see that it bears some relation to cockle-weed, to couch-grass, and some other grasses of the meadows, but we are ignorant which of those grasses it should be classed with; and as it renews itself every year, and is (as serving for the food of man) that of all plants which he has cultivated most, it is also that, of all others, whose nature is most altered. Man may therefore make, not only subservient to his wants and uses, all the individuals of the universe, but he may also, with time, change, modify, and perfect the species; and this is the most excellent right he has over Nature. To have transformed a sterile blade of grass into corn, is a sort of creation for which, nevertheless, he should not be puffed up with pride, since it is with the sweat of his brow and reiterated culture that he has been able to extract from the bosom of the earth that often bitter bread which makes his subsistence. The species which man has much worked upon, as well among vegetables as animals, are therefore those which have undergone the greatest alterations; and as sometimes they are so worked upon, that their primitive form cannot be discerned, as in wheat, which no longer resembles the plant whence it derived its original form; it is not, therefore, impossible, that amidst the numerous variety of Dogs which we see at this day, there should not be one like the first Dog, or rather the first animal of that species, which has perhaps been much altered since the creation, and whose stock might consequently have been very different from the breeds now subsisting, though all of them have originally sprung from it.

Nature, however, never fails to resume her right, when left to act freely. Wheat, scattered upon uncultivated ground, degenerates the first year. If this degenerate grain were gathered, to be thrown about in like manner, the produce of this second generation would be still more altered; and at the expiration of a certain number of years and re-productions, man would again see the original plant of wheat, and would know how much time is required for Nature to destroy the result of an art which restrained her from debasing herself. It would be easy to make this experiment on wheat and other plants which yearly reproduce themselves, as it were, in the same place; but it would be hardly possible to attempt it, with any hopes of success, on animals that we must seek after, match, couple, and which are difficult to be trained and managed, because they all escape us, more or less, by their motion, and by the often invincible repugnance which they have for the things which are contrary to their habits or nature. We can therefore never hope to know, by this means, the primitive race of Dogs, no more than that of other animals which, like the Dog, are subject to permanent variations: but in default of the knowledge of facts which cannot be acquired, and which, notwithstanding, are necessary for coming at the truth, we may collect together the indications, and draw from them probable consequences. The Dogs which had been abandoned in the desarts of America, and that lived, as wild, for an hundred and fifty or two hundred years past, though originally from the altered breeds, as produced from tame Dogs, must, during this long space of time, have approached, at least in part, to their original form: yet travellers tell us that they resemble our greyhounds. They say the same of the wild dogs, or those that become wild, at Congo, which, as those of America, assemble in troops to make war upon tygers, lions, &c. But others, without comparing the wild Dogs of St. Domingo with greyhounds, only say that their head is usually flat and long, the snout slender, the looks wild, the body thin and destitute of flesh; that they are very swift in running, hunt to perfection, and are easily tamed by taking them quite young.

(To be continued.)

THEATRICALS.

OF the bold and majestic style of architecture with which the Theatre at Covent-Garden is rising from the flames, we shall speak more critically in our next number; at present we can only say that its general characteristic is *noble simplicity*. The front in Bow Street, presents a portico of the Doric order, the height of which would render it an object of real grandeur to the observer, if it could be seen from a greater distance. The parts between the wings and the portico display no architectural ornament, and this plainness gives a stronger effect to two oblong compartments of Alto-relievo designs from the chissels of Flaxman and Rossi. That on the side from the Portico towards Hart-street, allegorically represents the features of the ancient drama. On a rock in the middle are seated Æchylus, Sophocles, and Euripides: on one side appears the muse of Tragedy followed by the Grecian chorus, and that end of the compartment is filled with an elegant figure of Pegasus, attended by three floating forms which represent the three most ancient Muses,

"Then *Meditation, Memory, and Song*,
(The Muses' earliest names) poured solemn strains." NOBLE's *Blackheath.*

On the other side of the Grecian bards are the principal characters of their dramatic productions. Hercules and Hylas from the Trachiniæ of Sophocles, Orestes pursued by Furies from the Eumenides of Æschylus, and Hippolytus mounting his chariot from the Hippolytus of Euripides have been selected by the artist, and in the midst of them he has placed a sitting figure of Athenais or Minerva, as a symbolical image of the city of Athens; by whose side he has placed the Dramatic Muse. This double introduction of the same muse into one series of figures, will perhaps, appear reprehensible to many modern critics: but we find that the ancients frequently repeated the leading figure in their allegorical devices. In the other compartment, the most excellent features of the British Drama are intended to be personified. On a rock in the middle of the compartment is seated Shakespear,—before him are some of his dramatic characters. Caliban, the monster, who has been styled a perfect creation of vivid fancy, Prospero, Miranda, and Ferdinand, with Ariel,—Macbeth and Lady Macbeth, about to perpetrate the murder of Duncan, have been selected from the works of our immortal bard as the great efforts of his genius. This succession of figures is preceded by a chariot, in which three forms appear. The chariot is drawn by two bulls. We know no other interpretation to be assigned to this allegory, but to suppose that the successors and imitators of Shakespear are meant, who by the strength of a dull yet tumid genius have sometimes risen to ephemeral fame. At the back of Shakespear is seated Milton. At his feet lies a figure in chains intended for Sampson Agonistes: near him rises the figure of Urania, grasping a falling globe. The crew of Comus dispersed by the two brothers occupies the remainder of the department. The two brothers with drawn swords are the figures nearest the middle of the compartment; then follow three of the Bacchante; Comus with his wand and cup is next; and beyond him the lady in the enchanted chair, and two monsters resembling tygers, who may be supposed to be two human beings thus changed by Circe the mother of Comus.

This is the most apparent explanation which these subjects will present to any spectator, who is at all conversant in the Grecian and British drama. The designs therefore, cannot be esteemed more obscure than such allegorical devices are usually found to be. A continued allegory either in painting or in sculpture, may be compared to the highest class of odes in

poetry: these designs of Flaxman and Rossi suggest to our recollection Gray's Progress of Poetry, the comparison, however, is not favourable to the artists. Mr. Flaxman possesses a classical purity in all his dispositions of the human form, but he wants that power of mind—that inventive genius—which creates and embodies an idea: he translates well from poetry into sculpture—in Dante and in Homer, he feels the ideas which are set before him, and seizes all the conception of the poet, but at the same time he seems to have very little poetical originality, and the present specimens tend rather to lessen than to increase the estimation which his designs from the Italian, and Grecian poets have stamped upon his name.

Of the two relievos under consideration, we think that which represents the ancient Drama of Greece by far the best. In point of conception it tells its subject more fully and more forcibly than the other; or rather its subject possesses more of that simplicity of idea, without which every work of genius is but a confusion of discordant parts. The poetic spirit peculiar to Greece is elegantly expressed in the Pegasus and his three immortal attendants: the choir which proceedes from them to the great tragic poets, and the features of the Athenian Drama, on the other side of the rock, surrounding the Athenian Goddess, are altogether a great and correct *whole*, that leaves the mind of the spectator at once satisfied with the artist, and at liberty to pursue them through all the analogies of sentiment or of recollection.—This is not the case with the other compartment, which exhibits no general idea, and divides the mind between two parts of its subject, which have no direct or prominent point of union. The dramatic genius of Shakespear, and the dramatic genius of Milton, are two separate subjects, nor can they even in thought be so blended as to suggest the idea of the dramatic genius of Britain. In this separate state, with the characters from their dramas before them, they arouse none of the pleasing impulses of the imagination; but having puzzled the recollection for a little while, the double device wearies the attention, and for want of a pervasive unity of conception, disgusts the spectator. The chariot drawn by bulls is the only pure allegory in the compartment, and the ideas suggested by it are such as tend to degrade the British Drama. It is only by contrasting this compartment with the other that we are induced to believe that the nature of the British Drama is intended to be expressed in it. With that impression, we are again astonished at the introduction of Milton into the design. Is the masque of Comus a leading feature of the British Drama? Masques, though often attempted, have never succeeded in England; and on the stage, the beautiful poetry, and delicate allegory of Milton's *Comus* is rather endured than admired: divest it of the music of Arne, and the adorers of Milton would fly to their closets, rather than to the theatre, to enjoy its exquisite imagery and sublime morality. It is in no respect adapted to the British stage, and therefore can in no respect be a leading feature of the British Drama. Besides, in what have Rowe and Otway offended—in what Ben Johnson—in what Beaumont and Fletcher?—In characterising the genius of the British Drama, was there no emblem to express its emancipation from the tyranny of the Grecian unities—no allegory by which its close adherence to nature, and to the expression of individual character, could be denoted?

We are now to consider the execution of these designs in point of workmanship. There is a studied simplicity in the works of Flaxman, almost as disagreeable as the false ornaments of other artists. The pedestal of Westmacott's Duke of Bedford is scarcely more contrary to true taste than Flaxman's affectation of the pure antique. To desert nature is always culpable, let the objects which attract our attention from her be whatever they may. Let skill be acquired, and let Nature be studied; the artist need not then copy any peculiar manner of expressing his ideas: let him feel strongly, and execute readily, and he will have no cause to fear the want of strength, simplicity, or elegance, in his work. According as his mind conceives will his hand endeavour to execute. He who understands language grammatically, and can think with rapidity, will never be

solicitous about the formation of his style, yet he will always write with force and elegance. In the same way the artist, who has acquired a masterly command of his tools, and a powerful conception of his subject, will not be very solicitous as to any peculiar manner, yet will his performance be perfect and admirable. In the figures, Mr. Flaxman appears to have been led, by his devotion to the antique, to have given us exact copies of some remains of antiquity. Of this description are the Muses and Pegasus. We very much admired the Chorus, and the figures of Minerva, Orestes and the Furies. These are among the very best which this compartment displays. In the other compartment, Lady Macbeth is excellent and animated. The Two Brothers in Comus, have their arms very ill formed, and extended in an awkward and ungraceful manner: the Bacchante are not well imagined, and want their usual characteristics, with which Mr. Rossi's reading should have furnished him. The Lady sits, however, upon a Grecian seat of an uneasy form: the charm is just broken, and she seems to bend forwards as if about to rise in a very inelegant manner. Milton himself is wrapt in a Grecian cloak, but his *pallium* rather disguises than becomes him. The form of Urania we have certainly seen in other company; it is a pleasing, floating, common-place figure, but very much unlike the muse of the Paradise Lost.

Yet, dissatisfied as we are, both with the conception and the execution of these pieces, we cannot but pronounce them to be the best alti-relievi that have hitherto appeared on any of our public buildings, and we congratulate the lovers of fine art upon their appearance. If the hands of British sculptors should be frequently called upon to furnish embellishments of this description, we shall soon be persuaded that British genius only wants encouragement to emulate and rival the genius of Greece; and Messrs. Flaxman and Rossi will honour their country and themselves, by contending with the antique, rather than by copying it.

After this article had been printed, we were favoured with an account of these Alti-relievi, said to have been given to the public by Messrs. Flaxman and Rossi. It is now too late for us to alter the statement which we have made, or to correct the apparent mistakes into which we have been led by forming our own opinions of what these allegorical groups were intended to represent, but notwithstanding the elucidation which we subjoin, we cannot avoid expressing our opinion that this account (if it be really given by the artists), subjects these Alti-relevi to still stronger objections on the score of incongruity than we have yet noticed, and that the ideas we have formed are not only more obvious as well as more classical, but coincide better with the object of the *whole*, as well as with the arrangement and distribution of the *parts*. But let the artists speak for themselves.

THE ANCIENT DRAMA.

In the centre, three Greek Poets are sitting, the two looking towards the portico, are Aristophanes, presenting the Old Comedy, and (nearest to the spectator) Menander, representing the New Comedy.—Before them Thalia presents herself with her crook and comic mask, the object of their imitation. She is followed by Polyhymnia playing on the greater lyre; Euterpe on the lesser lyre. Clio, with the long pipes, and Tersichore, the Muse of Action or Pantomime. These are succeeded by three Nymphs crowned with the leaves of the fir-pine, and in succint tunics, representing the Hours or Seasons, governing and attending the winged horse Pegasus.

The third sitting figure in the centre, looking from the portico, is Æschylus, the father of Tragedy. He holds a scroll open on his knee; his attention is fixed on Wisdom, or Minerva, seated opposite to the Poet. She is distinguished by her helmet and shield. Between Æschylus and Minerva, Bacchus stands leaning on his Fawn, because the Greeks represented Tragedies in honour of Bacchus. Behind Minerva stands Melpomene, or Tragedy, holding a sword and mask; then follow two Furies, with snakes and torches pursuing Orestes, who stretches his hands to supplicate Apollo for protection. Apollo is represented in the quadriga, or four horsed chariot of the Sun. The last described figures relate to part of Æschylus's Tragedy of *Orestes*.

THE MODERN DRAMA.

In the centre (looking from the Portico) Sheakespear is sitting; the Comic and Tragic

Masks, with the Lyre, are about his seat; his right hand is raised, expressive of calling up the following characters in the *Tempest*:—First, Caliban laden with wood; next Ferdinand, sheathing his sword; then Miranda, entreating Prospero in behalf of her lover; they are led on by Ariel above, playing on her lyre. This part of the composition is terminated by Hecate (the three formed Goddess, in her car, drawn by oxen) descending. She is attended by Lady Macbeth, with the dagger in her hand, followed by Macbeth turning in horror from the body of Duncan behind him.

In the centre, looking towards the portico, is Milton, seated, contemplating Urania, according to his own description in the *Paradise Lost*. Urania is seated facing him above; at his feet is Sampson Agonistes chained. The remaining figures represent the Masque of Comus; the two brothers drive on three Bacchanals, with their staggering leader Comus. The enchanted Lady is seated in the chair, and the series is ended by two Tygers, representing the transformations of Comus's devotees.

The designs of both Basso-relievos, and the model of the Ancient Drama, are by Mr. Flaxman. The model of the Modern Drama, and the execution in stone, is by Mr. Rossi.

MODERN COSTUME.

THE hemisphere of fashion, like the vaulted firmament of Heaven, is studded with stars that twinkle, and with stars that blaze, of every size, and in every direction, unfortunately for that splendour which should always distinguish our galaxy, all the planets of the first magnitude have disappeared; and it is, therefore, deprived of that radiance which was want to be borrowed from them and from their satellites. But to express ourselves without a figure, all the leaders of fashion are out of town,

Expecting from the briny wave,
Charms which it once to Venus gave.

All the places of public, and even private assemblage, cease to interest; and the Records of Fashion present a monotonous detail of what *has been*, and still continues *to be*. We shall therefore content ourselves with presenting our Readers a Bulletin *du Mode*, which has been supplied from the most tasteful *burreau* in St. James's-street.

The most prevailing Morning Dresses are of white muslin, fancifully ornamented with embroidery; sarsnet bonnets and mantles of green lilac and yellow, trimmed with chenille of frivolité.

The figure represents a female in a morning dress of white cambric or muslin, such as is now worn at the watering places.

For Half Dress.—Coloured muslins high up to the neck, with lace vandyke ruffs; pillerine of white satin or sarsnet, with a fancy trimming to correspond with the colour of the dress. For the head, a white satin bonnet or cap, ornamented with a feather or flower. Kid shoes, with rosettes the colour of the dress.

Full Dress.—Grecian hood, with pearl or diamond bandeaus. A crape dress is worn over a white sarsnet or satin; long sleeves, with bracelets and necklace of pearl or diamonds. White satin shoes, gloves, and fan.

We have seen a person who returned only a few days since from Paris, where every thing fashionable is superb and grand. The Emperor, who is equally despotic in his camp on the Danube and in his drawing-room at Paris, condescends to be displeased with any want of attention in the article of dress. The ladies of a military court are called upon to vie with each other in the expence and grandeur of their habiliments and the richness of their liveries. The most beautiful and costly silks are generally worn at court and in the higher circles, and the manufacturers of that country are excited to the utmost exertions of their taste and skill, by emulation and encouragement. The wearing of English articles would be punished *with death*. Long and extravagant veils are worn, and the display of diamonds and gold ornaments is astonishing. Great attention is likewise bestowed upon the hair

by the ladies in Paris, where it is worn more bushy in the front. The waists are much shorter than in England, but long waists seem to be losing ground even with us. In Paris very little attention is paid to the front of the gown, which is frequently made without a proper attention to the *human form divine*, or to that accurate symmetry which nature has given to her loveliest work. The backs of the gowns are made with great attention, and very long trains are fashionable. What in England is called the *cottage bonnet*, is the favourite in Paris. *L.*

AGRICULTURAL REPORT.

From an unexpected delay which prevented our receiving it in due time, we were unable to publish, in our last Number, the Agricultural Report for the month of July; and we trust, therefore, that we shall be excused, if we state a few of the circumstances detailed in it, in order to connect the past and succeeding Report of *Le Beau Monde and Monthly Register*, in that department.

In the beginning of July, there was a considerable quantity of Clover abroad, during the heavy rains that fell at that period; which, consequently, received considerable injury. After that time, the Hay Harvest was more favourable, but not good; the produce in general proved abundant. The earliest sown Turnips escaped the ravages of the fly. A large quantity of the Swedish were drilled this Season, having been of great utility last year. The Peas luckily escaped the danger with which they were menaced by the aphides, or lice; and the Barleys were greatly benefited by the rains that fell the latter end of July; although those latest sown, never recovered the ill effects of the drought in the month of May. The Wheats promised well, but very serious apprehensions were entertained that they were much injured by the mildew.

Of the month of August, we have to remark, that although Harvest was very generally begun in the commencement of it, and more especially in all the Southern and Midland Counties, still the weather was unfavourable to the farmer, and somewhat alarming to the community.

From the 4th to the 17th, a great deal of continued wet, and heavy thunder showers, much impeded the husbandman's progress, and threatened serious injury to his crops. The Wheat on cutting is found, as was foreseen, to be hurt by that dreadful and irresistible disease, the mildew, but not so much so as was expected; nor does the contagion appear to have extended to *every* part of the kingdom. Still it is sufficiently spread, to occasion prime samples of new Wheat to fetch a much larger price in the general market, than otherwise would have been given. The Barleys, particularly those early deposited, are heavy in the stalk, and of a good quality. Peas have yielded well also; and Beans are a fair crop. The Turnips have made most rapid progress in their growth; and have attained a size in apple and leaf, not usually seen at this time of the Summer. The eddishes, or after-grass, likewise, promise to be luxuriant.

In our next Report, we trust we shall be enabled to give a more detailed account of the Harvest Month; and sincerely hope that it will be at once favourable to the farmer and to the community; but we entertain serious apprehensions, that a very contrary statement will be imposed upon us by our duty.

REPORT OF DISEASES,

IN THE PRACTICE OF A PHYSICIAN TO A PUBLIC MEDICAL INSTITUTION, FROM THE 20TH OF JULY TO THE 20TH OF AUGUST, 1809.

ACUTE DISEASES.	
Synochus	3
Scarlatina Anginosa	4
Ephemera	1
Tertianus	1
Rheumatismus Acutus	3
Peripneumonia	1
Erysipelas	2
Miliaria	1
Nephritis	1
Cholera	2
Morbi Infantiles	6
CHRONIC DISEASES.	
Asthenia	10
Phthisis Pulmonalis	6
Tussis et Dyspnœa	18
Pleurodyne	6
Rheumatismus Chronicus	8
Lumbago	3
Cephalalgia and Vertigo	9
Gastrodynia	8
Enterodynia	5
Dyspepsia	6
Diarrhœa	4
Marasmus	2
Ascites	1
Anasarca	3
Icterus	2
Epilepsia	1
Hæmatemesis	3
Dysuria	2
Ischuria	1
Enuresis	1
Porrigo	2
Urticaria	1
Pemphigus	1
Amenorrhœa	3
Leucorrhœa	4
Scirrus Uteri	1
Abortus	2
Menorrhagia	1

Since our last report, inflammatory and acute diseases have diminished in number, though rheumatic and pulmonary affections still prevail more than is usual at this season of the year. This must be attributed to the weather being cold, changeable, and wet; to the same cause, also, we may probably attribute our great exemption from the fevers and malignant disorders which frequently exist in large towns during a hot summer.

The term gastrodynia in these reports, includes the chronic pains of the stomach, which chiefly affect mechanics, people of sedentary habits, women passed the middle age of life, and persons who have been addicted to spirituous potations. The complaint is distressing, and frequently indicative of more serious organic disease. The stomach is a viscus of extensive sympathy, is minutely supplied with nerves and blood vessels, and in almost every severe disorder is one of the first organs whose functions are deranged: some ingenious physicians, indeed, are of opinion, that it is the primary seat of fever. Whenever, therefore, the pain complained of is referred to that organ, it is important to ascertain whether the stomach is primarily affected, or whether the complaint is not symptomatic of disease in some other viscus. This can only be effected by nice observation, and accurate discrimination: it is impossible to lay down any general rule. But the importance of this distinction cannot be too strongly urged; the physician is consulted by patients, who, supposing that they have laboured under a stomach complaint, have been swallowing what are called stomachics and cordials in sufficient quantity to destroy a good stomach, whilst the original complaint has, in the mean time, become incurable. This occurs very often in diseases of the liver. The practice of taking stimulating medicines in these cases is injurious; they sometimes afford speedy relief, but it is transient, and the frequent repetition of the remedy is destructive. The use of strong bitters may for a short time assist digestion, but if long persisted in, so effectually destroys it, that aromatics and ardent spirits must be added, while the deluded sufferer is doomed to continual misery and premature death.